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MAKING WAR UPON THE HAMMERSTEINS

**Metropolitan Opposition Revealed
Abroad—Chenal and Barrientos
Engagements**

Coincident with the news of important engagements for Oscar Hammerstein's American Grand Opera House in New York for next season come reports from Paris that Arthur Hammerstein, who is representing his father abroad, is not finding it all plain sailing in his search for singers and operas.

Arthur Hammerstein has definitely announced that he has abandoned the original principle of "a good ensemble and no stars" and intends to outdo the Metropolitan in the matter of stars, but he also asserts that the managers of the Metropolitan and Chicago companies are going to great lengths to prevent him from obtaining singers and operas.

"They have told some of the Paris music publishers," he said, according to a Paris despatch to the *New York American*, "and have also told our singers that we will not be permitted to open our season. Gatti-Casazza said something of the sort to our musical director, Maestro Barone."

"This is going much too far, for, after all, no one can know whether we shall open or not until the American law courts have had their say."

"As one result, Campanini has obtained for the Chicago company the right to produce 'Don Quichotte,' for which we were negotiating. We may go to law on this question."

Maestro Barone, who was present, confirmed Hammerstein's statement as to Gatti-Casazza.

"I dare say," continued Hammerstein, "that the Metropolitan people will enjoy my father before the opening on November 10. In that case, his season may be conducted by the Hammerstein Opera Company. Some of our relations may manage it; why not my brother William?"

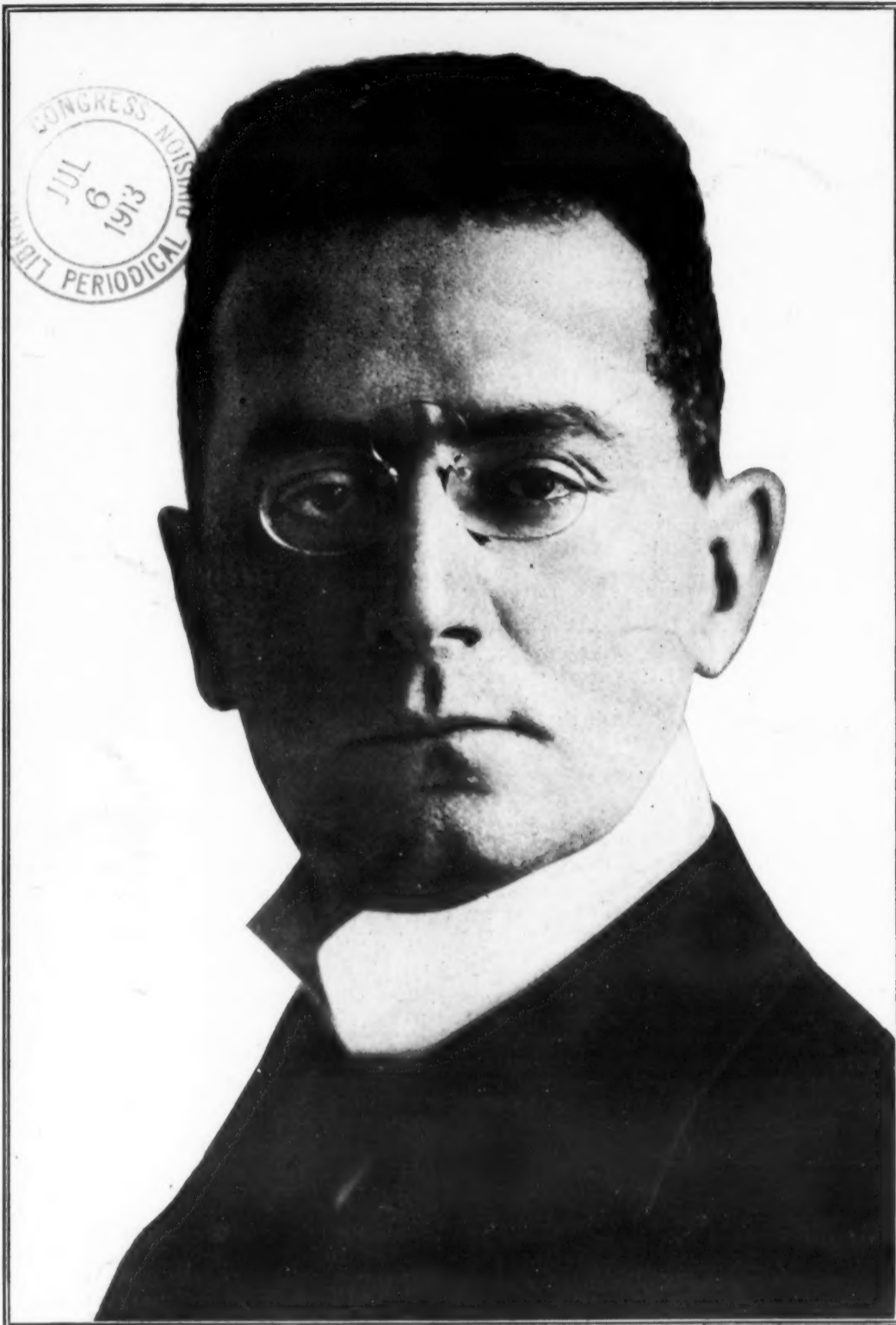
Mlle. Chenal's Engagement

In the meantime, on June 26, Oscar Hammerstein announced in New York that his son had sent word of the engagement of Marthe Chenal, one of the most famous lyric sopranos in France, for the coming season at the new Hammerstein Opera House in Lexington avenue and Fiftieth street. It was stated that she would open in Baron Erlanger's opera, "Aphrodite," appearing in the leading rôle, in which she has acquired much fame abroad. It is announced that Baron Erlanger will come to New York for the first performance of his opera and will conduct it himself.

Other operas in which Mlle. Chenal will appear are "Louise," "Thais," "Tosca," "Aida," and practically all the operas of the French repertoire. Mlle. Chenal has held a leading position in the opera of France for the last ten years, and during the last five years has been prima donna both at the Paris Opéra and Opéra Comique. She is called one of the handsomest women on the operatic stage. Mr. Hammerstein says that Gatti-Casazza, Campanini and Henry Russell, of Boston, have all been trying to engage the French soprano. It is said that Hammerstein will pay her \$1,500 a performance.

Over the engagement, also reported from Paris by Arthur Hammerstein, of Maria Barrientos, coloratura soprano, a contest may possibly be made. Mme. Barrientos is now singing at the Colon Theater in Buenos Ayres. Since the announcement last week of her engagement by Hammerstein, it has been said that both the Metropolitan and Chicago companies have verbal contracts with her. However, the Hammerstein contract is in writing and will probably prove binding. It is said to call for forty performances at a very large salary. Mme. Barrientos's initial appearance in New York will be in "Lucia di Lammermoor."

[Concluded on page 8]



CARL FLESCH

Violinist of International Renown, Who Will Tour America for the First Time Next Season. (See Page 25)

**Ignaz Waghalter, German Conductor,
and Albert Spalding, American Violinist, Arrive from Europe**

Ignaz Waghalter, who is conductor of the Charlottenburg Opera in Berlin and who directed the first performance of Puccini's "The Girl of the Golden West" in Germany, arrived in New York, July 1, on the *Kronprinzessin Cecilie*. Mr. Waghalter comes to see what America looks like. He is spending the first part of his stay at Long Beach, L. I. Mr. Waghalter is a native of Warsaw, Russia, the son of a violinist at the Warsaw Opera, and began his musical career at the age of eight as a pianist. Besides his conducting in Berlin he has been guest conductor in Barcelona and Rome. He was one of the conductors mentioned in connection with the leadership of the New York Philharmonic before Josef Stransky was finally chosen for the post. He is an intimate friend of Maurice Halpern, music critic of the *New Yorker Staats Zeitung*.

On the same boat with Mr. Waghalter came also Albert Spalding, the young American violinist, accompanied by his father and mother, Mr. and Mrs. J. Walter Spalding. The violinist said that he had come for a brief visit, principally to make records, and would soon return to Europe. He has just completed a long tour abroad during which he played in most of the music centers from Italy to Russia with

very great success. Mr. Spalding is booked to tour South America in 1915 and it will probably be some time before he will be able to make another tour of this country.

Basil Ruysdael, the Metropolitan Opera basso; Mrs. Herbert Witherspoon, wife of the American basso, and Sidney Farrar, father of Geraldine Farrar, of the Metropolitan, were other passengers on the *Kronprinzessin Cecilie*.

New York Music Student Missing in Berlin

BERLIN, June 26.—Benjamin Marsh Hoffman, of New York, a student of music, has been missing from his boarding house here for a week. He lived with his brother, Frederick Hoffman, the widely-known baritone. He had acted peculiarly for some days, it is said. Frederick Hoffman has offered a reward for information of his whereabouts.

Caruso's Farewell to London

LONDON, June 30.—Caruso sang his farewell to London for the season at a concert in Queen's Hall this afternoon and to-morrow will go to Florence to spend most of the Summer at his villa there. The big Queen's Hall audience gave him tremendous applause and recalled him again and again after his concluding number until, with a final bow, he said, "Good-bye, I'm tired."

BOSTON OPERA GETS 'FRANCESCA' PREMIERE

**Director Russell to Give Zandonai-
d'Annunzio Work Its First
Production Anywhere**

PARIS, June 30.—Riccardo Zandonai's opera, "Francesca da Rimini," composed to a libretto by Gabriele d'Annunzio, will have its first hearing on any stage at the Boston Opera House. Director Henry Russell announced to-day that he had obtained the rights to the world premiere and that both the poet and the composer would supervise the rehearsals and attend the initial performance in Boston in the middle of February. Lina Cavalieri will have the title rôle and Lucien Muratore, tenor, and Vanni Marcoux, baritone, the leading male rôles. Tito Ricordi, the head of the firm that publishes the opera, will attend the first performance.

The Boston Opera Company will also stage Fevrier's opera, "Monna Vanna," based on Maeterlinck's drama with Mary Garden, M. Muratore and Henri Dangès, of the Paris Opéra, in the leading rôles.

In connection with the engagement of Mme. Cavalieri and M. Muratore for "Francesca," the report that they will be married is again circulated. There are rumors of preparations for a secret ceremony to take place before the end of August at the soprano's country house near Paris. Mme. Cavalieri has denied all previous reports that she intended to marry again and recently there have been stories that Muratore, who is the divorced husband of Mme. Baritza, soprano of the Boston Opera Company, was engaged to marry the French dancer, Roubiga. Intimate friends of Mme. Cavalieri and M. Muratore declare, however, that the news of their engagement is correct.

George Maxwell, New York representative of the music publishing house of G. Ricordi & Co., confirmed last Tuesday the announcement that Henry Russell had obtained for the Boston Opera the rights to the first performance on any stage of Zandonai's "Francesca da Rimini." It had been thought that Mr. Gatti-Casazza was negotiating for the work. Zandonai is known in this country by his opera "Conchita," which was played last season in all the principal cities from New York to San Francisco.

**Pittsburgh to Have Symphony Orchestra
Composed of Local Talent**

PITTSBURGH, June 29.—Pittsburgh is to have a symphony orchestra composed entirely of local performers, locally trained. Andrew Carnegie, through the Carnegie Institute of Technology, is the financial backer of the project. The organization is to take the place of the Pittsburgh Symphony Orchestra, which failed after having such conductors as Victor Herbert and Emil Paur.

Arthur A. Hamerschlag, director of the Carnegie Institute of Technology, said to-day:

"The school of music in the institute, which, as a department of the School of Applied Design, has been conducted since last January in an experimental way, has been found to yield such satisfactory results that it has been decided not only to make it permanent, but to broaden at once the scope of its work. Additional instructors have been engaged and a full set of orchestral instruments has been purchased. The scope of musical training in the public schools will also be broadened."

Ruby Heyl Signs Chicago Opera Contract

LONDON, June 28.—Ruby Heyl, the contralto, has signed for next season with the Chicago Grand Opera Company.

NOVELTIES SCHINDLER HEARD ABROAD

Impressions of "Ariadne" and "Julien"—Day of Younger Men in Music

KURT SCHINDLER, the musical director of the Schola Cantorum of New York, returned a few days ago from a six-weeks' trip to Europe. When Mr. Schindler said he was "glad to be back" no one doubted him, for he looked truly content. While abroad he visited Paris, Berlin, Leipzig, Amsterdam and London.

"Since I settled in America eight years ago," said Mr. Schindler, "I have made five trips across the Atlantic, and this time, as on other visits, I was eager to hear the novelties. The latest opera, by Richard Strauss, 'Ariadne,' I heard twice, once in Germany and once in England.

"How did it impress me? I found much to admire, but I have many 'buts,' it is an exceedingly interesting work, but not in every respect enjoyable.

"In Paris, I attended the general rehearsal of Charpentier's 'Julien,' but this was less of a novelty to me, since I had studied the score of 'La Vie du Poète,' on which it is based. I also attended performances of the Russian operas and ballets.

"An amazing experience came to me in Paris. It happened soon after I entered the theater for the general rehearsal of d'Annunzio's new drama, 'Pisanello.' The first strains of the incidental music were so familiar that I forgot I was in Paris. Without so much as the change of a single note, the music credited to an Italian composer was nothing more nor less than my 'Chant de Trouvère,' a melody based on an old air of the twelfth century. This song is dedicated to my friend, Edmond Clément, and has often been sung by the distinguished French tenor. Very likely my American publisher, Mr. Schirmer, or myself may yet receive a request to permit the use of this song in the performance of the d'Annunzio play.

A Schoenberg Concert

"Another experience in Paris which I shall not soon forget was the public performance of works by Arnold Schoenberg. With characteristic Parisian politeness, the pianist who played the compositions begged the audience to be lenient in passing judgment, because the pieces 'were so ugly.'

"I had luncheon with Emma Eames and her husband, Emilio de Gogorza, at their apartment in Paris. The American prima donna is handsomer than ever, and much more slender. Gogorza, who is coming to America in the Autumn to fill some concert engagements, is a supreme artist who in polish and finish of vocal technic is the true successor to Plancon.

"In London, I visited Oscar Seagle in his



Kurt Schindler "Caught Napping" on Board Ship by Photographer Charles Dalmorès

studio, and attended Maggie Teyte's song recital devoted to compositions by American composers."

In discussing the musical drift in Europe Mr. Schindler said: "Conditions have changed since I left Germany eight years ago. Richard Strauss is still the master mind in that country, but in other lands there are younger men, technically equipped, who have forced the nations to sit up and take notice. This is true of France, Spain, Russia, Poland and last, but not least, the Viennese school, which is turning out fine young talent.

"Among the new compositions which I brought back with me are scores by Igor Stravinsky, which in difficulty, especially rhythm, surpass anything that has been heard before."

Mr. Schindler was not prepared to announce the compositions which would be presented at the Schola Cantorum concerts next season, as the wealth of new works worthy of producing was such that it was extremely difficult to choose.

Paris the Strenuous

In touching upon men and cities, Mr. Schindler said he thought Paris was the most strenuous capital of the world. The people over there walk about with greater tension than in New York or Chicago, and, in this respect, Paris has undergone an extraordinary change. Mr. Schindler saw few happy faces on the Parisian boulevards. "Yesterday afternoon," added Mr. Schindler, by way of illustration, "I was strolling on Riverside Drive, and there I could not help contrasting the happy American faces with the melancholy physiognomies in Paris. I hardly saw any one smile during my recent sojourn in the city on the Seine."

Mr. Persinger at all times justifies the expectations of his friends. When Ysaye visited the Springs this month words of praise for Mr. Persinger sprang to his lips at every opportunity. He bestowed a magnificent photograph of himself upon his brother-violinist and wrote in his own inimitable French scrawl across the top, "To my dear pupil, my disciple and my friend."

L. H. A.

Notables at "Musical America's" Paris Reception

PARIS, June 10.—A reception was held last Saturday at the home of the Paris representative of MUSICAL AMERICA. Among the callers were Mrs. William J. Younger, Mrs. N. C. Bennett, Thel Burnham, Mrs. and Miss Birkhead, Mrs. Chouillou, Mr. and Mrs. Campbell-Tipton, Mrs. Floyd Henry Crane, Mme. Augusta Doria and Henry Weldon, both engaged for Hammerstein's New York opera; Mme. Jenny Passama and Mme. Alys Lorraine, of the Paris Opéra; Leo Tecktonius, Mme. Grace Nelson, Mr. and Mrs. George E. Shea, Mrs. A. S. Story, Arthur Shattuck and Mrs. John R. MacArthur.

Mme. Arndt-Ober Renews Her Berlin Contract

BERLIN, June 16.—The Berlin Royal Opera is not to lose Mme. Arndt-Ober, its talented and popular contralto, as soon as it was feared. This artist, who has been engaged for a series of guest performances in New York next year, has renewed her contract with the Royal institution for several years.

F. J. T.

Manager Wagner Traveling Abroad

Charles L. Wagner, the New York manager, sailed for Europe on Wednesday of last week, on the *Carmania* of the Cunard Line. While abroad he will visit his niece,

Grace Wagner, who is studying with Jean de Reszke, in Paris. Mr. Wagner will also visit John McCormack, the Irish tenor; Rudolph Ganz, the Swiss pianist, and Alice Nielsen, the soprano of the Boston Opera Company. Mr. Wagner will return to New York on August 1.

PLAN COMPULSORY MUSIC FOR MISSOURI SCHOOLS

Annual Teachers' Convention at Joplin Votes to Petition State Assembly—A Violinists' Test

JOPLIN, Mo., June 26.—Important measures directed to the establishment of compulsory music courses in all the Missouri public schools, the provision of certificates of attainment for violinists and competent private instruction under the supervision of high school authorities, were adopted at the eighteenth annual convention of the Missouri Music Teachers' Association, held in Joplin June 17-20. The convention is considered the most significant ever held by this association.

A committee to be appointed by the president, James T. Quarles, of St. Louis, will circulate a petition throughout the state to be presented at the next State Assembly and brought to the attention of the State superintendent of instruction, urging compulsory music in all public schools.

The requirements for violin applicants for a certificate of attainment are given as follows: Ability to play creditably ten exercises from Kayser's studies, Books II and III; the Adagio from the Seventh Concerto, by Rode, and the Finale from the Ninth Concerto by De Bériot; ability to play all major and minor scales and arpeggios in three octaves from memory; a knowledge of harmony, the same as required by the harmony test for piano, which is as follows: Intervals, scales, the construction and progression of major, minor and dominant seventh chords and their inversions; the resolution of all dominant sevenths and their inversions.

It was voted that the next convention be held in February, 1914, not later than the fifteenth of the month.

MUNICH'S FESTIVAL

Mmes. Fremstad and Cahier to Appear in the Opening "Tristan"

BERLIN, June 16.—The Munich Wagner Festival will open on August 9 with a performance of "Tristan and Isolde," with Mme. Olive Fremstad and Charles Cahier in the rôles of *Isolde* and *Brangäne*, respectively. In the first and third productions of the "Ring," which will be conducted by Bruno Walter. Mme. Fremstad and Edyth Walker will sing in turn the *Brünnhilde* and Mme. Cahier the first contralto part. In the place of Mme. Selma Kurz, for the Mozart Festival, Margarethe Siems has been engaged.

General Musical Director Bruno Walter, who is to take over the supervision of the Mozart and Wagner Festivals, will himself conduct the whole Mozart cycle, in addition to four "Tristans" and two "Rings." Conductor Hess will direct one "Ring."

Herr Walter will naturally reduce his absences from Munich to as few as possible in the coming season. Nevertheless, he will be compelled to make appearances in Russia and Italy, as well as in Vienna, Buda-Pesth and several German cities. The celebrated conductor has been obliged to refuse a flattering offer made by the Boston Opera House to conduct for four weeks there.

F. J. T.

BERGER HERE TO WED

Mme. Rappold Expected to Become Tenor's Bride This Month

Rudolph Berger, tenor of the Royal Opera of Berlin and engaged to sing next season at the Metropolitan Opera House, arrived in New York June 27 on the *Kaiserin Auguste Victoria* and was met at the pier by Mme. Marie Rappold, the Metropolitan Opera soprano, whom he is to wed in the middle of July. Mr. Berger was the first man down the gangplank and he and his bride-to-be fairly fell into each other's arms.

Mr. Berger's appearances next Fall will mark his Metropolitan Opera début. He and Mme. Rappold met first when both were singing at the Berlin Royal Opera. Mme. Rappold recently obtained a divorce from Dr. Julius C. Rappold, a Brooklyn physician.

Mme. Rappold is the owner of a large tract of land in Sullivan County, New York, for which she recently paid \$40,000, and it is said that she intends to make a little village out of it and name it Bergersville, in honor of her future husband.

CENTURY OPERA TO HAVE BOSTON AIR

Milton Aborn Arranges with Henry Russell for Exchange of Artists

A cable received at the Century Opera House, New York, last week, from Milton Aborn, who is now in Europe engaging artists, states that he has arranged to exchange principals at various times in the season with the Boston Opera House, an arrangement to this effect having been recently made with Henry Russell, who is now in London. The only individual announced in this connection is Elizabeth



Lois Ewell, American Coloratura-Soprano, Who Has Been Engaged for the Century Opera Company—The Picture Shows Her as "Thais"

Amsden, one of the prima donna sopranos of the Boston Opera Company, who will appear at the Century during the first few weeks of the season.

Lois Ewell, the American soprano, who will sing leading rôles with the Century company, arrived in New York June 27, on the *Mauretania*. She will sing the title rôles in "Thais," "Aida," "Manon" and other operas, and though she is confident the venture and her part in it will be a success, she admits that her greatest difficulty will be to sing a rôle one night in English and the next night in French, German or Italian. Miss Ewell will spend the Summer in Atlantic Highlands and will make her début at the Century Opera House in "Aida" in September.

According to cable reports from London, Milton Aborn has just lost what he considered one of his choicest "finds" because of the linguistic requirements that membership in the Century company will entail. Mr. Aborn had discovered an Italian tenor named Fuzati whose voice he said compared in range and power with Zénatello's. He engaged him and told him to learn English, but at the end of the first day's study the Italian gave up in despair. Pronouncing English was contracting his throat, he declared, in such a manner that he could not sing in any language. Fuzati was then given a trial by Cleofonte Campanini, manager of the Chicago Opera Company, and in consequence will probably sign a Chicago contract.

Caruso's "Rival" Finds Police Unappreciative

With a sign around his neck reading, "I can sing as well as Caruso, but the managers won't give me a chance," Benjamin Herman was arrested last week in New York while shattering the air in an endeavor to make good his boast. He was fined one dollar and told that he would be sent to the workhouse if he repeated the offense. It was the third time he had been arrested on a similar charge.

BRIDE SHARES COLORADO TRIUMPH OF PERSINGER

Violinist and His Pianist-Wife Awaken Unbounded Enthusiasm—Persinger Himself as a Pianist

COLORADO SPRINGS, June 25.—Louis Persinger and his bride of a month, Angela Gianelli, gave a farewell concert here last evening at the Grand Opera House, every nook and corner of which was filled. Enthusiasm has never reached greater bounds in the Springs than last evening, and the violinist was certainly at his best. He played the D Major Sonata of Mozart first, accompanied by his wife. His second group contained the Schubert "Ave Maria," which had been repeatedly requested by his friends before the concert; Randegger's "Pierrot Serenade," Chopin's Nocturne, No. 2, op. 9, and a Hungarian Dance by Brahms. Charlotte Rhea James accompanied this group of numbers and each was applauded until the very roof quavered.

Mr. Persinger rose to splendid heights in his next number, Mendelssohn's E Minor Concerto, op. 64, Miss James playing the piano part ably. The virtuoso will play the Mendelssohn Concerto at Lakeside in Denver, Friday afternoon, with Cavallo's sixty-piece orchestra.

Mr. Persinger as a pianist was introduced to the public in the last number, in which he played the second piano to Mrs. Persinger's first in the Grieg Concerto in A Minor, op. 16. The girl wife of the artist received an ovation in this number and was compelled to appear on the stage to bow her thanks again and again.

An informal reception was held by the performers after the concert, and Colorado Springs feels that it has cause to burst with pride in the achievement of these talented musicians.

"DON'T BLAME FOREIGN PREJUDICE FOR YOUR FAILURE IN EUROPEAN OPERA," COUNSELS EDWARD JOHNSON, LATEST OPERATIC IDOL OF ITALY

"Be Man Enough to Admit That You Couldn't Make Good," Urges Young Tenor to Singers Whose Ventures Turn Out Unhappily—Opposition to Americans Not Observed Abroad by This Artist—Repeated Hearings of Same Operas Make Italians Well Informed and Intolerant of Bad Singing, Declares "Edoardo di Giovanni"

HOPE not for any sympathy from Edward Johnson, ye American singers who come back from Europe lamenting that you could not get a fair chance in opera over there on account of the prejudice against you as "Yankees." The young Canadian tenor, who is of course also an American, both geographically and more particularly by association, devoted some heartfelt words to that subject the other morning while making a hurried visit to the MUSICAL AMERICA offices during a two-day stopover in New York on his way home from Italy.

"I am sorry for the singer," declared Mr. Johnson, "who is not man enough, or woman enough, to admit that his or her failure in opera abroad was due to an inability to make good and not to foreign prejudice. Art has no nationality, of course, and I have never seen any one following the Italian career, at least, who was not judged abroad as an artist, instead of as a foreigner. There were four or five other 'foreign' principals besides myself in this season's company at the Costanzi in Rome and there was certainly no opposition to us on that account. I remember a production of 'Andrea Chenier' in one of the Italian cities, in which all three leading rôles were sung by foreigners—a Portuguese, a Spaniard and myself.

"There is one phase of singing, however, in which the Italians are intensely critical of foreign artists, and that is in the matter of pronouncing the Italian tongue. If a singer comes out and sings merely a 'Bla-bla-bla' in a slovenly way, they simply will not stand for it. That acquiring of the Italian language is the hardest problem of the foreign singer. My method may have seemed snobbish at first, but it was absolutely necessary for my own good. I cut myself loose entirely from Americans over there and associated wholly with the Italians, as I thought it best not to hear my own language at all. It took a lot of patience, though, to go through the process. Imagine sitting all the time with a crowd of Italians whose talk you could not understand and to whom you could not make yourself understood! That required some stamina. But it was worth while to get one's Italian so exact that it passes criticism.

No "Off Nights" Allowed

"Another insistence of the Italians, and one which might bring dismay to singers accustomed only to American audiences, is that the artist do his best every night that he appears. In an American opera house, if the singer is not quite up to par the hearers say to each other, 'He was hardly up to his usual form to-night, but probably he'll be all right in the next performance.'

"Let the same thing happen in Italy and the audience gets ready to make its displeasure felt by whistles and the like. If the singer is not in good voice he would better stay away from the opera house. An unreasonable attitude? I don't think so. I should call it an inspiration, as it keeps the singer on his mettle. The American singer who fails to pass such tests as these should not go home and say that he was prevented from making good by a 'Camorra' or some such influence. Let him confess that he didn't have the ability."

One of the causes of Mr. Johnson's visit to the MUSICAL AMERICA office was a promise which he had given to his teacher, Vincenzo Lombardi. It seems that Maestro Lombardi, who receives MUSICAL AMERICA regularly at his villa in Florence, read in this paper some time ago a reference to the startling announcement that he was going to give up teaching on account of illness.

"That worried the maestro continually,"

Edward Johnson caught by Musical America's camera in front of the Public Library.



announced Mr. Johnson, "for he is far from intending to give up his classes. It is true that his sickness did compel him to limit his pupils to a handful, but he has had an operation performed and is now ready to start in stronger than ever. How old is he? Still a young man, as he is but a few years past fifty. The Italians mature very rapidly, however, and he imagines that he is growing old. I always joke with him about this and tell him that in America a man is only reaching the best part of his stride when he is fifty-five.

Lombardi Not to Quit Teaching

"Lombardi was distressed about this report that he was to give up teaching and, of course, I promised him that the first thing I would do in New York would be to drop in at your office and let you know that he is again hale and hearty. His gratitude was so great that he almost wept. He has a nature that can hardly be described by any other word than adorable, as he is like a father to all of us. With his white hair and beard he is quite fatherly and venerable in appearance.

"One is lucky when accepted as a Lombardi pupil, for he is not able to take even half of those who apply to him. Each of his lessons is for three-quarters of an hour and the remaining fifteen minutes he devotes to rest. That is, he may wander around the house, read a paper, or do anything else that will rest his brain. With this sort of schedule you can see that he is unable to teach more than twenty-five pupils or so in a week. As there are over fifty applying to him, naturally there must be a lot of disappointed ones. I remember one girl who volunteered to pay him twice his usual fee if he would only take her as a pupil, but Lombardi didn't think she had sufficient talent, so he wouldn't accept her.

"Lombardi is not a technician on the dramatic side—that is, he does not conduct a school of acting as an adjunct to the voice training. His chief aim is naturalness. He believes that if we put into our singing the full meaning of the lines we can scarcely help portraying the character with dramatic force. For instance, there are in almost every opera the jealous lovers, and when one gets into the full spirit of such a part one doesn't need to be told to make a movement as if one would choke the object of the jealousy. Such a gesture will come instinctively. At least, that is Lombardi's acting method. To be sure, he has a stage in his studio, where he puts a singer through his rôles. For instance, when I was ready to make my debut in 'Andrea Chenier' he rehearsed me in my entire part, and when it came to my singing of the Romanza he assumed the part of the heroine, as far as giving me some one to 'work to.'

Mr. Johnson was asked if he had noticed any opposition to him at the time of his debut, such as he had been discussing previously.

Nervous for Foreigners—That's All

"Certainly not," was the tenor's reply. "The only feeling that I observed was that they were nervous for me, for they said, 'He is a foreigner, and you never can tell what a foreigner will do.'

"I sometimes think it unfair," continued Mr. Johnson, "for American tourists to come home and declare that they did not like such and such a new opera, when they



Edward Johnson, American Tenor

heard it only once. Passing a snap judgment? No, that is not even a judgment, for one cannot take in all the qualities of an opera at one hearing. In Italy the critics would not think of trying such a thing. When a new work is being prepared the critics are admitted to our rehearsals; they gain an idea of the opera as a whole at the *prova generale*, or dress rehearsal, and not until they have seen the public attitude to the production at the first performance do they write their criticisms.

"Similar repetition of hearings is also taken advantage of by the Italian public. When Italians subscribe for opera seats they may subscribe for a season of fifty performances. In this season the management will probably 'put up' five operas, which means that each opera will be sung ten times. As the prices of seats are very low, the Italians will go to hear an opera every time that it is presented, with the exception of one performance, when they may wish to give their seats to friends.

"By these repeated hearings the average Italian boy of twelve, who is just starting in to appreciate opera, will be thoroughly familiar with five operas during the first year. The next season will bring him several more, and by the time that he is grown up he is on terms of friendly acquaintance with all the operas in a theater's repertoire. That is one reason why the Italians are so very critical—they are absolutely familiar with the various operas and know whether they are being sung well or not.

Grand Opera Whistled on Streets

"As a consequence of this operatic familiarity one doesn't hear the latest popular melody whistled and hummed so much on the streets as themes from grand opera—from 'Cavalleria,' 'Pagliacci,' 'Lohengrin' or 'Tannhäuser.' (Oh, yes, 'Pagliacci' and 'Cavalleria' are still as popular as ever over there, and the impresario frequently receives protests that so many new operas are 'put up,' to the exclusion of these old friends.) The public is also very quick at picking up airs from the novelties which are introduced.

"In Rome I lived quite near the Costanzi and I remember one night, after about the third performance of 'Isabeau,' I heard some one coming by the house whistling a melody which I couldn't quite place. When the whistler started it over again I called my wife and we discovered that he was whistling, note for note, the principal melody of 'Isabeau,' which he couldn't have heard more than three or four times. There would have been nothing surprising in his picking up a whole scene from one of the old operas, purely melodic in structure, but as Mascagni has gone into the modern field with 'Isabeau,' which is fragmentary and disjointed, it showed how quickly the Italians absorb the melodies of an opera."

Edward Johnson in "the old days," when he was a church and oratorio soloist.



Five rôles have served to introduce to the Costanzi audiences "Edoardo di Giovanni," as Edward Johnson is known in classic Rome. Perhaps his greatest success was in our own partly American "Girl of the Golden West," in which Mr. Johnson's singing of Johnson had much to do with making the Puccini opera as much of a success as it was in its first Rome hearing, with Toscanini conducting and Amato repeating his original creation of the *Sheriff*. Besides "Isabeau" the tenor's other rôles have been "Melenis" (by young Riccardo Zandonai, whose "Conchita" we have heard in America and whose "Francesca da Rimini" we are to hear next season), Verdi's "Don Carlos" and "Andrea Chenier"—in addition to a one-act opera, "Egualle Fortuna."

Engaged for La Scala and Colon

Trans-Atlantic travelers have come home with reports that Mr. Johnson's success is unprecedented among American singers in Italy. Material signs of that success are his engagement for leading rôles next season at Milan's La Scala, the goal of all opera singers in Italy, and also an engagement for next Summer at that operatic gold mine, the Colon, of Buenos Ayres. As for America Mr. Johnson has been approached by some of our powers-that-be, but one gathers from his decisive, vigorous personality that when he does sing for us again it will be under conditions that are entirely in keeping with the upward trend of his rapidly advancing career.

The last time that Americans heard Mr. Johnson's stirring tenor was when he interrupted his promising concert and church career to become just the man desired by a firm of theatrical managers for the tenor rôle in "A Waltz Dream." Previous to this Mr. Johnson's only stage experience had been when he joined the "Bostonians" at Troy, N. Y., as a substitute in the illness of Vernon Stiles, who afterward followed him in "A Waltz Dream." Mr. Johnson was therefore asked if his three months of popular and financial success as the virtual star of "A Waltz Dream" had given him the "hunch" to study for grand opera.

"It didn't give me the 'hunch,'" replied the tenor, "but it did give me the cash."

K. S. C.

Dangès Sings "Scarpia" to a Society Woman's "Tosca"

PARIS, June 19.—Henry Dangès, the baritone of the Paris Opéra, who has just been engaged by the Boston Opera Company for the coming season, sang at a gala performance of "Tosca" at the Casino of Enghien last week. His *Scarpia*, which ranks among the great creations of the French operatic stage, won him warm applause and the critics gave him unstinted praise. The *Floria Tosca* was Mme. Alma Constancia, a pretty stage-name which conceals the personality of a prominent and wealthy society woman. D. L. B.

Second Mannes Concert in London

[Cable Dispatch to MUSICAL AMERICA]

LONDON, June 30.—David and Clara Mannes had a splendid success in a Beethoven program at their second London concert in Bechstein Hall, making a noteworthy impression. J.

KATE CONDON'S FUTURE A QUESTION OF AVOIRDUPOIS

Whether to Remain Stout and a Comedienne or Get Thin and Become a Prima Donna Is the Dilemma That Confronts the "Fairy Queen" of "Iolanthe"—Miss Condon's Varied Career in Grand and Comic Opera

WHETHER she ought to remain stout and a comedienne or get thin and sing prima donna parts in musical comedy is the dilemma which confronts Kate Condon, the contralto, who completed a few weeks ago a most successful season with the Gilbert and Sullivan Opera Company. Either contingency would find her prepared and she has no occasion to worry in any case as to what her next undertaking will be, for the fates have been kind to her and engagements have always arisen when there was need.

Miss Condon's career has been one of the most varied of any American singer now before the public. She made her debut at the age of eighteen with Colonel Savage's Castle Square Opera Company as Siebel in "Faust" in St. Louis. Miss Condon relates how much of a novice she was at this time, for during the first week she forgot her Wednesday matinee. While she was reposing peacefully at her hotel that afternoon, the telephone began to ring violently, the irate stage manager informing her that the curtain was being held for her arrival. She "made good," however, and was called to New York to sing *Lazarillo* in "Maritana." Boy's parts engaged her attention the following year in the Savage companies in St. Louis, Chicago and New York.

When Colonel Savage gave his season at the Metropolitan in 1900, Miss Condon was suddenly called to take the place of a Dresden contralto whose engagement had not proved successful. She sang *Siebel*, *Stefano*, *Lazarillo*, *Lola*, *Asucena*, both *Mignon* and *Frederick* in "Mignon," and *Carmen*. From the Metropolitan she took the lead in "Floradora," being the second to do the part. Following this she appeared in the "Emerald Isle" at the Herald Square Theater in New York.

America's famous "Bostonians" then engaged Miss Condon's services and with them she sang leading contralto rôles. Miss Condon's versatility was such as to make the management of the Tivoli in San Francisco desirous of having her in its company and there she sang in grand and comic opera. She also appeared with Pete Dailey in the musical comedy, "The Press Agent," following which came a period of study abroad with Jean de Reszke. Then she joined the forces of the Gilbert and Sullivan Company.

One has but to see Miss Condon in such a work as "Iolanthe" in which she does the *Fairy Queen* to realize her especial



Kate Condon, Leading Contralto of the Gilbert and Sullivan Opera Company. Left, as "Alan-a-Dale" in "Robin Hood"; Center, as Herself, and, Below, as "Mignon"

talent as a singing comedienne. She grasps the humor of the part capitally and her singing of "O Foolish Fay," which has earned her the approval of all who have heard her, is that of a finished artist.

But the problem remains unsolved, and Miss Condon is not certain whether or not she will go on tour with the Gilbert and Sullivan Company. The wear and tear of doing parts like *Katisha* is something which Miss Condon wishes to avoid, if possible. Her sense of humor, however, fits her so well for these parts that she is reluctant to leave the field which has brought her so much favorable mention. James T. Powers, one of the funniest men on the stage today, has called Miss Condon "unrivaled in her field, the funniest legitimate comedienne in

America." Mr. Powers went to see "Iolanthe" twice, something which he admits is unusual for him to do. By next Fall one will learn what Miss Condon has decided. She may be singing the *Fairy Queen* and *Katisha* again and she may be "featured" as the prima donna in a Broadway production.

Apart from her stage work Miss Condon is an accomplished song singer. Her singing of old English ballads is an accomplishment of which she is justly proud and in her spare moments she is to be found at her piano, working on these songs. If a manager of musical attractions today were to hear her in this, who knows but that her problem would be solved by her entrance into the concert field as a recital singer? A. W. K.

already chosen include Rene L. Becker's Sonata in G Minor; Mark Andrews's Sonata in C Minor; Clifford Demarest's "Pastoral Suite"; Horatio Parker's Concerto; Gordon Balch Nevin's "Song of Sorrows"; I. V. Flagler's Festival Overture and Paraphrase on a Scotch Melody; Gottfried H. Federlein's Scherzo in D Minor and Serenade in B Flat; R. Spaulding Stoughton's "Autumn Leaves"; Edward F. Johnston's "Evensong"; J. Frank Fry's Scherzo Symphonique; Ralph Kinder's Toccata in D; James R. Gillette's "Chant d'Amour"; Alfred J. Silver's Rhapsody and "Jubilate Deo"; Gaston Dethier's Intermezzo; H. Alexander Matthews's Cantilene in D; Herbert A. Wareing's Scherzo; Edward Kreiser's Cradle Song, and Harvey B. Gaul's Sketches in F Minor and D Flat.

Violinist Woelber to Study Germany's Pedagogic Methods

Frank Woelber, the American pianist and teacher, recently sailed on the *Patricia* for Hamburg. Mr. Woelber is going to make a special study of the pedagogic methods employed in Germany. He will also further his own abilities under the German violinist, Gobe Eberhardt, of Hamburg, for which purpose he intends to remain there until January. Then he will return to New York to resume teaching and concert work. During his absence his studios will be conducted by Melzar Chaffee, the popular violinist. Mr. Woelber recently gave a pupils' recital at his studios in Park Avenue and presented quite a number of talented pupils, who showed good training.

Musical Directors to Honor Managers and Newspaper Men in Banquet

Newspaper men and theatrical managers will be the guests of the Associated Musical Conductors of America at its dinner which is to be held at one of the New York hotels late next month. William Loraine, chairman of the banquet committee, issued invitations last week. This association became an important factor in last season's controversy between the theatrical managers and the musical union, and the managers are kindly disposed to the organization because it does not insist upon the exacting conditions laid down by the union.

American Music to Celebrate the "Fourth" in Switzerland

A symphony concert made up of the works of American composers was announced as a Fourth of July celebration in honor of the American Minister to Switzerland, Henry S. Boutell, at the Lucerne Kursaal, Lucerne, Switzerland, on the afternoon of July 3. There was an orchestra under the direction of Louis Lombard, of New York, and the compositions played included Chadwick's "Dramatic Overture," Adagio from Op. 63 of Arthur Foote, Allegretto and Marcia from Op. 62 of Henry Hadley, three compositions by Louis Lombard, and the first and third movements from Op. 42 of Edward MacDowell.

American Marchioness Features Music in Her London Entertainments

LONDON, June 21.—The Marchioness of Dufferin and Ava, who was Flora Davis, of New York, has been giving a number of successful entertainments at her London house, and as she is an extremely talented musician she has seen to it that the programs are always dignified by some musical offering.

Noted Artists for Cox Minneapolis Recitals

HOUGHTON, MICH., June 28.—Albert K. Cox, who has announced his moving to Minneapolis to manage a musical course, will present an "all-star musical artists" series in the latter city. The following engagements have been arranged: November 5, Pasquale Amato; November 17, Margaret Matzenauer; November 25, Corinne Rider-Kelsey, Claude Cunningham; December 15, Maud Powell; January 1, Frances Alda, Frank La Forge, Gutia Casini; February 6, Alma Gluck; February 11, Kathleen Parlow, William Bachaus; February 16, Marie Rappold, Ottilie Metzger, Franz Egenieff; March 11, John McCormack; March 18, Clara Butt, Kennerley Rumford; April 2, Fannie Bloomfield Zeisler.



Frank Lynes

BOSTON, June 25.—Frank Lynes, the composer, died at his Summer home, "Lynes-

holme," Bristol, N. H., yesterday. He had been a teacher of music at Steinert Hall, Boston, for some time. His home was in Cambridge, where he was born fifty-six years ago. As a young man he studied music under B. J. Lang, of Boston, and Prof. J. K. Paine. In 1883 he went abroad to study and was a pupil of such masters as Reinecke, Zwintcher, Richter and Jadassohn. Returning to Boston two years later he gave a concert which unexpectedly brought him into prominence. He played several of his compositions, and was approached by publishers who wanted to bring out his works. An older generation will remember especially, "He Was a Prince," "My King," "Twas My Heart," "A Bedtime Song," "The Fishermans," "Baby Dear," "Sweetheart," "The Sleep of Peace" and "The Earth Is the Lord's."

Thomas Marsden

PROVIDENCE, R. I., June 28.—Thomas Marsden, prominent in musical circles, died in Pawtucket on June 20 after an illness of ten weeks. For five years he was soloist at St. James Episcopal Church, Providence, and for the last three years was soloist at Trinity Episcopal Church in Pawtucket.

Mrs. Antoinette Calyo

Mrs. Antoinette Calyo, teacher of singing and languages and widow of Hannibal Calyo, artist, died last week of heart disease at Harrison, N. Y. She was seventy-five years old.

Paris Competitions Reveal Fine Female Voices

PARIS, June 28.—Some remarkable voices far above the average of the last ten years have been revealed as a result of the annual competition of the graduating class of thirty-seven female singers at the Conservatoire. The jury, composed of Gabriel Fauré, Camille Erlanger, André Messager, Baron d'Estournelles de Constant and Pierre Lalo, awarded three first prizes to Milles, Brunet, Vaulber and Brothier, whose engagements are assured at the Opéra and the Opéra Comique. Another competition among the female pupils of Mary Garnier, of the Opéra Comique, resulted in the engagement of Jane Valli, a lyric soprano, to make her debut at the Opéra in October, and Mlle. Rozanne for the Opéra Comique.

Organist Loveday to Play Compositions of Americans on Tour Abroad

Herbert G. Loveday, organist at Tuxedo Park, New York, is to make a tour in Europe this Summer. Mr. Loveday will feature on this tour compositions by American composers, in whose work he is interested and wishes to advance. The works

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SEASON 1913-1914

FUTURE PAVLOWAS DANCE THEIR VALEDICTORY UNDER OPERA HOUSE RAFTERS

Metropolitan Ballet Pupils in Tears at Presentation of Loving Cup on Retirement of Mme. Cavallazzi Their Instructor for Four Years—Eva Swain, America's First "Première Danseuse Absolue," the Star of Afternoon's Program

ANY ONE who has gone through the experience of parting with his classmates at a college commencement would have been surprised, no doubt, to find the atmosphere surcharged with much of this same feeling at the closing exercises of the ballet school on the "roof stage" of the Metropolitan Opera House, New York, on June 27. There was good cause for the touch of sadness that marked the close of the afternoon's proceedings, for this was not a mere breaking up of the classes for the Summer vacation. It was a farewell to Mme. Malvina Cavallazzi, who has been the sole director of the school since its opening on December 6, 1909.

This former *prima ballerina* of the old Academy of Music days wishes to retire from the theatrical field "with her ballet shoes on," as it were, wherefore she concluded her duties at the Metropolitan last Friday afternoon and prepared to return to her old home near Ravenna, in Italy, where she expects to end her days. As several of the young dancers in the closing program have been with "Madame" ever since she took command of the school, there was actual sorrow under the rafters of the opera house as Fridays parting ceremony drew to a close. Glimpses of her wholesome personality at these commencement matinées helped one to understand the affection of the young students for their instructor, who is "just like a mother to them," as one of the real mothers declared during the afternoon.

What was to have been a graceful moment in the exercises was turned into a flood of tears when Loretta Glynn, one of the "old girls," stepped to the front of the platform, followed by the remainder of the class, bearing a loving cup. It was quite evident that the agile Miss Glynn was about to have her first "speaking part" in the form of a presentation address to Mme. Cavallazzi, but the sadness of the occasion welled up within her to such an extent that she began to weep as copiously as if her heart were breaking. The loving cup was left for some one else to hand to "Madame," as Miss Glynn turned to hide her tear-stained face. She had no call to be ashamed of this, however, for most of the other girls were indulging in the same relief to their feelings, while the recipient of the cup took it silently and then rested her head on the edge of the platform and gave way to a quiet "cry" on her own account.

Engraved on the loving cup was the inscription: "Presented to Mme. Cavallazzi Mapleson, our loving tutor, with kind remembrances of her American pupils." When every one had disposed of the tears which these remembrances evoked, Mme. Cavallazzi gave the word for her young charges to leave the platform and appear in their unique specialty, that of waitresses serving ice cream in ballet costume.

Following this variation in lighter mood, the young coryphees posed for their photographs in all manner of costumes, and then the real farewell took place. "Madame" called her protégées about her and gave to each an autographed portrait of herself, after which she tendered a few final words of advice. When the time came for "Madame" to bestow one of her hearty Latin kisses upon each girl, the eyes upturned to her were once more wet with tears, as were her own.

Another incident of the afternoon, in which an overflow of tears would have been welcome, was tiny Ruth Weinstein's



Scenes at Ballet Commencement Recorded by Camera Lens and Cartoonist Viafora; Photographs, Above, Girls in "Tarantella," Left to Right, Millicent Bishop, Florence Burns, Loretta Glynn, Edith Swain, Florence McNally and Estella Birney; Right, Mme. Cavallazzi, Retiring Director; Below, Left, Mme. Pauline Verhoeven, New Director, and Dancers in Vaise, Misses Shultz, Mitten, Gambrelli, Gaunt, Harding, Heck, Dubinsky, Grossberg, Hamilton, McNally and Smith. Sketches, Above, Ballet Girls as Spectators; Below, Loving Cup Presented to "Madame," and, Right, Ruth Weinstein with a Shattered Rose, and Ashby Henry, Absorbed in Her Ice Cream

pantomime, "The First Grief." Little Miss Ruth was quite successful in portraying her adoration for the red rose which she carried, but her histrionism balked somewhat when she was called upon to shed real tears as the rose fell to pieces in her hands. Thereupon Mme. Cavallazzi, who was sitting in front of the stage, interjected a *solito voce* command: "Cry! cry!" After repeated applications of this goading monosyllable, the youngster managed to produce a fairly good simulation of weeping, until, after turning away with bowed head, she wheeled about at the exit and made a final curtsy with as beaming a smile as ever graced a ballet girl.

While Mme. Cavallazzi was the star of the occasion, from the point of "human interest," the leading figure in the program was "Madame's" star pupil, Eva Swain, who has become an actual star by Mr. Gatti-Casazza's action in re-engaging her for the Metropolitan Opera Company, this time as *Première Danseuse Absolue*. This honor is the result of her successful debut during the past season in "Les Huguenots," and she is the first American *prima ballerina* to gain such a distinction. Miss Swain's success is all the more remarkable in that she is the daughter of a prominent and well-to-do New Yorker, with an assured social position, so that her taking up of the career of a première is the result of sheer love for the dancing art. Spectators at the closing exercises were

patriotically enthused by Mme. Cavallazzi's statement that Mr. Gatti-Casazza has selected a fresh batch of her pupils for the opera ballet, so that twenty-eight of its thirty-six members are American girls.

Particularly encouraging among Miss Swain's performances of the afternoon was her advance in the art of pantomime, which she demonstrated most happily with a quaint dance story, "The Little Miller." The young dancer surprised and delighted her audience by the deft comedy touches with which she outlined the varying emotions of the humble modiste. She is found awaiting the visit of a swaggering guardsman, represented at her dressing table by a Rembrandt portrait unearthed in the opera house "property room" by the obliging "Jerry," of the Metropolitan forces. The unusual grace of Miss Swain was displayed in the "Peacock Dance" from "Armide," and a "Marguerite" dance, both appropriately costumed, while her "Language of the Flowers" was made additionally appealing by the wistful expressiveness of her face.

With the resilient Miss Glynn as an accompanying "boy," Miss Swain danced a rollicking "Tarantella," joined in the final steps by Florence Burns, Florence McNally, Millicent Bishop and Estella Birney, who had just proved to be amusing pantomimists in their own right as *Pierrots* and *Pierrettes*. Miss Burns, who was plainly seen to be one of the school's "finds," showed her plastic gifts in a duet dance with Miss Glynn.

Scarcely any number on the program was received with more enthusiasm by the audience than the group of solos by three of the talented younger pupils, Queenie Smith, Ashbey Henry and Genevieve Luhrs. Miss Smith proved to be a dancer of much winsome grace; little Miss Henry won a round of applause by the way in which she overcame a sudden attack of bad memory in the midst of the dance, and to those of critical judgment the talents of Miss Luhrs seemed promising of great things to come.

One of the most enthusiastic admirers of Miss Luhrs's work, as well as of that of the others, was Mme. Pauline Verhoeven, for several years *maitresse de ballet* with Oscar Hammerstein, who is to be the director of the ballet school next

year. Throughout the program Kathleen Harding officiated at the piano with fine rhythmic sense and devotion. K. S. C.

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—Photo by Mishkin

ALMA GLUCK

Achieves Astounding Success in London Recital

Miss Alma Gluck, the winsome soprano of the Metropolitan Opera Company, who was especially engaged for a joint recital with Fritz Kreisler and De Pachmann in London, has created a sensation in that city which surpasses all her previous triumphs. This fact is shown in the following criticisms:

COMMENTS:

London Morning Post, June 19th, 1913

There may be reasons other than managerial lethargy why Miss Alma Gluck has never sung at Covent Garden, and indeed, not in England at all until yesterday afternoon at Albert Hall. A prima donna of the Metropolitan Opera House of New York, Miss Gluck approximates more closely to the ideal of Madame Melba than any other singer of recent years. Let it be said at once that the reference is primarily to the quality and therefore beauty of the voice, since the artist offered nothing in the way of colorature music to display her technical resources. Instead she chose for her first group a number of songs which with an ordinary singer might have made but little impression on an English audience.

Miss Gluck passed from one song to another with the convincing effect that betokens the born artist. Behind a voice of rare beauty there was the indefinable something, quite apart from an arresting personality that differentiates the perfect from the imperfect artist. Or Miss Gluck's dramatic temperament there can be no doubt, but of course her operatic ability has yet to be shown. Her success yesterday made several additional songs necessary.

The London Daily Telegraph, June 19th, 1913

To the list of singers that the season has brought forth for the first time in London must now be added the name of Miss ALMA GLUCK of the Metropolitan Opera House, who made her first appearance at the Albert Hall yesterday afternoon. The songs she chose were hardly what one would have expected from a prima donna, and indeed in the first group the only sign of operatic experience was the astonishing ease with which Miss Gluck made her voice carry. Her singing of a Russian Peasant song by Rachmaninoff was inimitable in its delicacy and discretion, for the warm quality of the voice was never spoiled by being forced, and while the singer's diction and rhythm were alike perfect, her mezza-voce were absolutely delightful. She sang the Hindoo song from Rimsky-Korsakov's "Sadko" with captivating grace, and after as dainty a version of "La Bergere aux Champs" as any of Weckerlin's songs has ever received in London, she made a gracious concession to her audience by singing a group of English songs—rather, since three of them were by American composers—of songs in English. Miss Gluck scored a success that was as well deserved as it was instantaneous. She owed it to a winning and ingratiating personality, a peculiar intimate style of interpretation and a perfect mastery of the technical side of her art.

The Daily Mail, London, June 19th, 1913

Miss Alma Gluck, an American soprano who made her first London appearance in Albert Hall yesterday, is a singer it is a pleasure to welcome with unrestricted praise. The voice was of wholly beautiful and luscious quality; each note was round and pure; each easily, naturally produced, and the diction was impeccable.

Miss Gluck, however, belongs to the singers who are more than mere producers of a series of irreproachable notes. Her singing was richly expressive, and the program contained things that were worth expressing, including songs by Rachmaninoff and Rimsky-Korsakov. Mr. Kreisler played the violin and Mr. de Pachmann performed at the piano.

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PAUL ALTHOUSE

Tenor Metropolitan Opera Company

IN the two years during which Mr. Althouse has been before the American public as a concert singer he has won a position second to that of no other American tenor. His entire time available for concert work last season was completely filled. Critical comments of his work have been more enthusiastic than the notices of any American tenor of recent years.

NEW YORK EVENING MAIL

"Mr. Althouse, although in the very early stage of what must become a great career, was a worthy companion to the great and experienced artists in whose company he found himself. The tenor role of 'Elijah' is not verbose, but what there is to say was set forth with clear, significant qualities, undoubted musicianship and one of the most beautiful tenor voices that has been heard in a long time."

AUGUSTA CHRONICLE

"Mr. Althouse has signed a four years contract with the Metropolitan Grand Opera Co., of New York, and this alone proves the stand he takes in the musical world. His voice was the most exquisite tenor that has yet been heard on the local stage, and it is difficult to see how Caruso himself, could have rendered this wonderful tenor aria 'Celeste Aida' with more finished effect."

SPARTANBURG HERALD

"Paul Althouse, who had the role of Prince Henry, was the surprise of the evening. The young man, coming here practically unknown, and one of whom little was expected; he fairly startled the audience with his first notes by the vigorous tones. The high standard which he set for himself at the outset was sustained throughout."

CEDAR RAPIDS REPUBLICAN

"With the next number, the aria from 'Aida' Mr. Paul Althouse reappeared as soloist and to say that he thrilled his audience is putting it mildly. If this young tenor who has been engaged by the New York Metropolitan Co., had pleased his audience the night before, yesterday afternoon he took it by storm. The fact that all were thoroughly familiar with the aria increased its effectiveness and also enabled the audience to judge the better. Mr. Althouse after repeated calls, responded with an encore. That only increased the applause and it took some time before the listeners were willing to accept the fact that Mr. Althouse sang his last song. Mr. Althouse yesterday afternoon made himself the vogue of the concert season."

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Dear MUSICAL AMERICA:

Musical circles, as well as the press, have been again interested in the legal troubles of Enrico Caruso, who still holds the record as the world's most famous tenor.

A few days ago, it seems, the Milan Court of Appeals handed down a decision modifying the verdict of a lower court, which last year denied damages to Eliza Ganelli, a Milanese shop girl, who had sued Caruso for failure to marry her.

Caruso, you know, is at present in London, though he hopes, before long, to be at his lovely villa, near Florence.

The decision of the Court of Appeals is interesting. While deciding that the verdict of the lower court in not providing for the injury done the fair name of the shop girl must stand; at the same time, it characterized the relations between the singer and the young lady as reprehensible and held that the girl is entitled to recover the money she spent in fitting herself out to become Mme. Caruso, but to no further damage.

It is hard to understand the viewpoint of a court which decides that a girl has no recourse against a man who broke his word to marry her, but that she can recover whatever money she spent on her trousseau in getting ready to marry him.

A new trial has been ordered, for the purpose of ascertaining exactly how much the girl is entitled to for her pre-nuptial expense.

Except for strong reasons I would not have brought up the matter, because, as I have told you before, I do not think the public is properly concerned in the personal lives of singers or professionals who hold their place on the stage by reason of their undeniable talent, genius, art or whatever you may be pleased to call it. I brought it up because this last escapade of our dear Caruso was recently the topic of conversation among a mixed body of musical people, business men and members of society, and elicited a most extraordinary attitude of what might be called the "social world" to the "professional world."

The consensus of opinion of these people discussing this case was to the effect that it did not very much matter what a singer did personally anyhow, as musicians had no social standing. To this was added the conviction that never mind what Caruso did, or how much he offended, his popularity would remain unimpaired. Indeed, one lady suggested that the bigger a rake he proved himself to be, the more the women would run after him.

Now, the particular point that I want to make is that if society takes the position that the musician is not amenable to the ordinary laws and customs on the ground that he has no social position whatever, that virtually makes of the musician an outcast. And, indeed, it is not so many years ago that musicians generally were reckoned, under the law of England, as "vagabonds," and so could neither sit on a jury nor vote. That the law of England was obsolete for some time before it was repealed does not alter the fact.

It also throws light on the general attitude that has come down from time immemorial regarding the musician and the musical and theatrical profession.

Right here I must take issue with those who would refuse the musician, particularly the music teacher, equality of social standing with the members of other professions. While there are some black sheep and some wolves in the musical world, particularly in the shape of fake and charlatan vocal teachers, the great mass of the profession is clean, hardworking, conscientious and capable.

With regard to the singers, let me say that if many of them are immoral, it is because they are forced to it by the conditions that surround them and not because of their own volition. This brings me to a story which is authentic and which con-

cerns a young woman of great talent recently engaged by one of the New York Opera Companies.

The young lady, who, by the by, is an American girl, had lived and studied for some time in Paris. She had made a number of appearances on the operatic stage, with conspicuous success. This, in the course of time, resulted in an opera engagement at a leading German opera house—not in Berlin nor in Munich.

The young lady packed her trunks and went to the particular German city, called on the manager, had a pleasant conversation with him, at the end of which he very plainly intimated that in addition to her services on the stage, she would be expected to play the rôle of his mistress.

When she indignantly protested, he calmly told her that that was customary and coolly asked her if she expected to receive such a large honorarium for her services unless the "other duties," as he put it, were included?

Burning with indignation she tore up her contract, whereupon the manager became alarmed, stated that he had done a great deal of press work for her, and if she did not appear, it would injure his season. He begged her to reconsider her decision, and also offered to let her off of the matrimonial part of the bargain.

She told him that she would not sing under his management on any terms whatever, nor would she appear at that opera house while he was manager. When he further protested that he had done nothing but what was customary, and what other managers did under like circumstances, she exclaimed:

"Maybe—but evidently you don't know or understand the American girl!"

I tell you this story, which can be vouched for, name, place and date given, for the purpose of showing you that it is not the musical profession, and especially the singers, who are immoral, as claimed, or loose in morals. It is the infamous conditions which surround them. There are men in high places who demand more from a woman than her talent and her work, and if she withhold her consent bar her road to success.

This is plain talk—but the subject must come up some time or other, and it will come up when, through the great musical uplift in this country, we free ourselves from foreign domination absolutely, and so cut loose from the conditions that have always prevailed in the opera houses in Europe ever since opera was first given.

My sincere compliments to Miss Louise Ewell, the young American soprano, who is the first singer of importance to be engaged by the Century Opera Company, for stating, in a recent interview, that she had not learned anything more about singing in Europe than she knew after studying for six years in New York.

"All I got in Europe," she said, "was some acquaintance with French, German and Italian, and coaching in certain rôles. Every American girl whose parents contemplate sending her to Europe to study for grand opera, on the theory that there she will find the best masters and atmosphere, which, in itself, may turn her into a good singer, should know that right here in New York she can learn as much about singing as she can learn anywhere—or everywhere—in Europe. As for 'atmosphere' of that particular kind that some rave about, I could not find it in Paris, or Florence or Berlin. The musical atmosphere of New York is just as inspiring and invigorating for a student of singing as any to be found abroad—and a great deal more healthful."

Brava! little Miss Ewell. This is not a question of America for the Americans or of waving the flag of patriotism. It is a question of what is commonly called "delivering the goods."

Our teachers over here are quite as good as any to be found in Europe, with one or two exceptions. Some of our teachers over here are better than most of those who are to be found in Europe and are far more clean and conscientious.

Pray, why should it not be so?

As there is more opportunity here, and people get more for their work, we have, in the course of time, drawn to the United States much of the best and most able talent from every country the world over.

The idea should be exploded that people must go to Europe to-day for an education—except in the sense that travel always makes for culture, progress and breadth of mind—but that it is positively necessary to-day for a girl of talent to go to Europe to get her musical education is, to put it bluntly and plainly—all tommyrot!

After she has acquired a good, sound foundation here she can, with benefit, go to Europe, study with certain teachers or professors, study rôles, see how operas are given, the difference in taste of the various nationalities—this goes without saying—but it is not a necessity. And indeed, ninety per cent. of the young girls who have gone to Europe to study music or art would have

done much better had they stayed at home.

The unchaperoned, unaccompanied American girl is, through her very frankness and innocent freedom, more liable to fall into the hands of the wolves than any one else.

So let me repeat—my compliments and regards to Miss Ewell for having used the opportunity given her by a sympathetic reporter of the *New York Times* to sound a clarion note of independence, which should be heard through the country.

When I speak of foreign teachers who are resident here as being fully equal to any abroad I wish to make a reservation. There are several Italian teachers of considerable reputation in New York City, who, if they would confine themselves to what they really can teach, would do a great deal of good. As it is, they do considerable harm, which results in disappointment, and in some instances in ruined voices and consequently in ruined careers.

I speak more particularly of the old Italian teacher who, years ago, was a conductor of opera in the smaller Italian opera houses, where he did much conscientious work and gained valuable experience.

In the course of time, finding that his opportunities were limited, he emigrated to this country, set up as music teacher and undertook not only to teach what he knew, namely, the more or less limited Italian repertoire of the old school, but undertook to place and develop the voice and also to include a certain amount of French and German music, of which he knew little and for which he cared less.

Now if this man had simply stayed where he belonged, advertised that he was ready to serve as a coach in the old Italian repertoire he would not have exposed himself to criticism.

But posing as an all-round vocal teacher the results of his efforts have been, as I said, a great deal of disappointment and some ruined voices and careers.

In the middle of the controversy regarding the propriety and advisability of giving opera in English a terrible story has come to us from London, in the form of a special cable dispatch to the *New York Sun*, to the effect that Mr. Milton Aborn, one of the new managers of the Century Opera, had lost his choicest prize in the shape of an Italian tenor named Fuzati, whose voice was said to have all the wonderful qualities of Zenatello at his best.

According to the cable dispatch Mr. Aborn told Fuzati to study English. At the end of the first day of study Fuzati found that the pronunciation of English had affected his throat in such a manner that he could not sing in any language.

The cable ends with the statement that

Fuzati is now likely to go to Chicago, where he will probably be grabbed up by Campanini.

But how, if he can no longer sing in any language can he be of any use to Campanini, unless Campanini has undertaken to give opera with voiceless singers?

Can you fancy Charles Henry Meltzer, snugly domiciled in Paris, reading this terrible onslaught on his pet scheme of opera in English? Can you fancy the throes of anguish that he will suffer?

However, as the old Italian proverb goes: "Se non è vero, è ben trovato."

Some genius has discovered the curious fact that most of the songs that have made history were written by men who had no other claim to immortality.

The "Marseillaise" was composed by Rouget de Lisle. Inspired as it is, it does not seem that the composer ever did anything else.

"The Wearing of the Green," which sets every Irish heart aflame, was the work of an anonymous hawker of ballads in the streets of Dublin.

"The Star-Spangled Banner," you know, was written by a young lawyer as far back as 1814, when the British were bombarding Baltimore. He wrote some other poems and songs, but they have been forgotten.

"Die Wacht am Rhein"—every German boy knows, as well as a good many other boys; but not many know that it was written by Max Schneckenburger, an obscure Swabian merchant, who never wrote anything else. In fact, his one song had not much vogue till during the Franco-German war, when it became the national anthem of Germany and has remained so ever since.

Schneckenburger, the first part of whose name is the German for "snail," evidently drew in his horns after his first effort and stayed there.

The author of the music of "The Last Rose of Summer" is unknown, while all kinds of conflicting stories are told of the authors of some of the national anthems, especially of "God Save the Queen."

Curious, is it not, how certain good souls manage to evolve something which is unique, and of such enduring strength, of such profound humanity, that it is able to stir nations to their very depths and yet never do anything else which has any value whatever.

But to be able to do one great thing is perhaps better than to write letters with the thermometer and the humidity running a race. But then "the hot place" is understood to be the dwelling of

Your
MEPHISTO.

MUSICAL TALENT A KELLERMAN HERITAGE



Marcus Kellerman and His Own "Vocal Quartet" at His Home in Brooklyn

MARCUS KELLERMAN, the bass-baritone, who has been engaged as one of the principals of the new Hammerstein Opera Company which will open in New York in November, is a great lover of children and, in spite of his many tours during the last few seasons, has found time to be with his own children in many of their sports. That Mr. Kellerman is proud of his vocation is shown by the fact that his first child was named Cecilia in honor of the patron saint of music. Another child, Wilhelmina, was born in Berlin while her father was a member of the Royal

Opera and was named in honor of the Kaiser.

Before her marriage, Mrs. Kellerman was well known in the Middle West as an accomplished musician, and the four children have all shown marked musical talent. Mr. and Mrs. Kellerman make thorough musical instruction a part of the children's daily routine. In spite of their youth their vocal instruction has already begun.

Rudolph Berger, who comes to the Metropolitan next season, sang *Walther von Stolzing* in a recent festival performance of "Die Meistersinger" in Darmstadt.

OHIO TEACHERS JOIN WAR FOR STANDARDS

Association to Ask Commissioner of Instruction for More Rigid "Exams"

COLUMBUS, O., June 28.—America's rapidly growing campaign for the creating of definite standards in the ranks of music teachers received a fresh impetus in the thirty-first annual convention of the Ohio State Music Teachers' Association, which occupied three and a half days at the Southern Hotel, Columbus. The report of the committee on standardization was taken up at the annual business meeting on Thursday afternoon.

Several different plans were recommended and the one recently taken up by the New York state association seemed to meet with the most favor. The entire situation of music teaching in the State was discussed and the meeting was a thoroughly live one. The association decided to take steps at once toward standardization and will draft immediately a plan whereby the Commissioner of Public Instruction will be asked to raise the standard of examinations and the manner of giving them to the supervisors of music in the public schools of the state.

The president was authorized by the convention to appoint a committee to obtain a charter for the association from the state in proper manner and procedure, for the purpose of incorporating the association, in order that standardization may be more complete.

On Friday morning Dr. Charles H. Mills, professor of music at the University of Illinois, called attention in his address on standardization that the employment of cheap teachers often results in causing a genuine distaste for music.

"Many high schools," he said, "have no music and of those that do only in a few instances is it counted toward graduation. The question of electives comes in and the students choose those subjects that will help them to graduate. The standard of teachers is not raised, and partly because of

this small number of colleges and universities accept music for entrance credits. In consequence of this those who have studied privately are obliged to discontinue, in order to get sufficient units for graduation, or on the other hand those who feel the call of music too strong stop high school and discontinue their general education. This is where the whole fabric falls down."

As to the part of the teacher in the proposed changed conditions he said: "There is one word which should head everything—efficiency. Each step we take should be covered by this word. It is governing every movement in the scientific world, and we must also adopt it for our motto."

"The word 'standard' has, in course of time, come to mean something that has a definite quality, capable of satisfying the requirements set by competent authority. Standardization is first of all a matter of simplification and implies law and order."

"Acknowledged authorities must be found in each field who are willing to discuss in an impartial way what are the indispensable requisites in each grade from the child to the thoroughly equipped teacher. A genuine attempt must be made to form, as far as possible, unanimous opinion in every detail, as a consensus of opinion is necessary to uniformity of action, and standardization rests on cheerful voluntary unanimity."

Lynn B. Dana, of Dana's Musical Institute at Warren, who has been an active member and untiring worker in the association for some years, was elected president of the association by acclamation. Julia Eatwell, of Warren, was chosen secretary and treasurer and J. C. Ringwald, of Oxford Women's College, first vice-president. Mr. Dana was authorized to select other officers and he will have a vice-president in every one of the counties in the state. H. E. Hutchinson was elected as the chairman of the program committee for next year and also to retain his post as chairman of the standardization committee.

The closing concert of the meeting was presented by musicians of Columbus: Grace Hamilton Morrey, pianist; Elizabeth Thompson Aler, contralto; Carl Fahl, tenor; George Johnson, violinist; Hazel Swann, Ethel Harness, Clara Michael, Jessie Crane, piano ensemble; Columbus Mannerchor, Carl Hoeng, director; Emma Ebeling and Mabel Rathbun, accompanists.

Numerous other interesting events occupied the attention of the members during the convention. Francis J. Sadlier, of Cleveland, was heard in an attractive vocal program on the opening evening. A round table on "public school music" opened the following day's session, as directed by B. F. Stuber, of Warren, and a similar meeting was held regarding the "rudiments of music," with W. H. Dana, president of Dana's Musical Institute, of Warren. The piano round table met with Charles Jacobus, of Delaware, as chairman. Robert Braine, assisted by Robert Braine, Jr., presented an hour's program on "The Making of a Concert Pianist." A round table discussion on "Voice" was conducted by Mr. Griffith of the conservatory at South Bend, Ind. Lawrence Erb, of the University of Wooster, gave an evening organ recital and he also conducted a round table discussion on "Organ Playing and Its Relation to the Church."

Thursday's sessions were opened with a program by musicians from several schools, including Helen Ewing, Pauline Andres, Lynn B. Dana, Austa Belle Speck and Catherine Seeley. William H. Dana directed the round table for theorists. Harry R. Murrison, bass baritone, and Mabel F. Murrison, pianist, gave a joint recital. James McComb, of the State School for the Blind, arranged two programs. H. E. Hutchinson led the round table for music-school directors, and Ella May Smith, of the Columbus Music Club, was chairman of the round table on music clubs. Others enlisted in the programs were Collins J. Brock and Charles M. Jacobus, of Ohio Wesleyan; Bertha Smith, of Fremont; Alice Turner Parnell, Ellis P. Legler, Claude Kilworth, Martha A. Weaver, Isabel Thomas, W. Andrew, McNeilis and Herman Ebeling.

Salt Lake Music Chair to Be Filled by Son of Deceased Professor

SALT LAKE CITY, June 27.—The vacancy in the All Hallows College music department, caused by the death of Prof. Anton Pedersen, has been filled by the appointment of his son, Arthur Freber, as professor of music. Professor Freber begins his duties regularly with the advent of the Fall term. The young man has long been considered a most promising musician; he has received the best of instruction from the teachers of the East and has played at the first violin desk with the New York Philharmonic Orchestra for two seasons. He is also first violin of the Salt Lake String Quintet.

MAKING WAR UPON THE HAMMERSTEINS

[Continued from page 1]

The reason she did not care to accept an engagement with the Chicago company is said to be that she objects to singing with the baritone, Titta Ruffo.

Irish-American on List

Freda Gallick Baker, a young California soprano, is the first American singer en-



Maria Barrientos Coloratura-Soprano, Now Singing in Buenos Ayres—In Accepting an Engagement for Hammerstein's Forthcoming Season She Is Said to Have Declined Offers from the Metropolitan and Chicago Companies

gaged by Oscar Hammerstein. In her he believes that he has discovered an artist who will prove a "sensation," for she possesses, in his opinion, great dramatic gifts



Mile. Marthe Chenal, in Whose Engagement for Next Season Oscar Hammerstein Has Secured One of the Most Famous Lyric Sopranos in France

as well as a voice of remarkable beauty and color. He has placed her under a five-year contract.

Mme. Gallick Baker is said to be a woman of unusual beauty. Her operatic training was obtained entirely in this country. She won her contract with Mr. Hammerstein in competition with hundreds of other aspiring artists, many of whom have been featured in grand opera in this country and Europe.

C. Vezzani, an Italian tenor, of whom Hammerstein thinks a great deal, has also been engaged.

American Tour for Sametini

CHICAGO, June 30.—Leon Sametini, the Chicago violinist, will give a series of concerts during the coming season. Since this young artist's success as soloist with the Chicago Symphony Orchestra, his services have been in great demand for concerts and recitals before various musical clubs and Manager Ziegfeld has already accepted a number of engagements for him. At Sametini's first appearance in Chicago at Orchestra Hall, with Mme. Schumann-Heink and Carolina White, he at once gained the public's favor. At Orchestra

Hall again he scored a success by his playing of the Brahms concerto with Frederick Stock and the Chicago Symphony Orchestra. Later, at the Auditorium, he played the Wieniawski Concerto in D Minor and the Mendelssohn E Minor Concerto, the Saint-Saëns Introduction and Rondo Capriccioso, with Cleofonte Campanini and the Grand Opera orchestra organization.

Kitty Cheatham's Secretary on Her Way to America

LONDON, June 18.—Harriet Johnson, the able private secretary of Kitty Cheatham, the diseuse, will sail Saturday for New York after a two-months' vacation in Europe. Immediately upon her arrival she will take up Miss Cheatham's bookings for her next American tour, beginning in the Fall.

Caroline Hudson-Alexander's Vacation

Caroline Hudson-Alexander, who has been completing her season with concerts in Pennsylvania, has gone to the home of her grandfather, "Beachland," on the shore of Lake Erie, near Cleveland, Ohio, to spend her Summer vacation. She is accompanied by her husband, who is known in New York both as an organist and tenor.

Music for "Evangeline"

Incidental music for the Hopkins production of Longfellow's "Evangeline" is being written by William Furst. Mr. Furst, whose music has contributed generously to the success of various productions in recent years, finds a broad opportunity in the poem and the drama made from it by Thomas Broadhurst.

ALICE NIELSEN

At COVENT GARDEN

SUZANNE

"The Secret of Suzanne" was sung and acted with delicious froth and freshness by Miss Nielsen and Signor Sammarco. This preceded the performance of Caruso in "Pagliacci."

—London Times, June 21st, 1913.

Miss Nielsen has an extremely pretty and easily produced voice, which indeed is probably more rich and powerful than the part gave opportunity to show. Her acting, in nowise restrained, was vivacious and amusing.

—London Daily Mail, June 21st, 1913.

"The Secret of Suzanne," with its dainty music and drawing-room drama, introduced Miss Alice Nielsen, who was charming as the young wife.

—London Standard, June 21st, 1913.

Caruso's appearance in "Pagliacci" was preceded by "The Secret of Suzanne," in which the title part was prettily played by Alice Nielsen, one of the newcomers this season. Her clear voice told well in the arias and duets, and her piquant acting was quite in keeping with the rôle.

—Pall Mall Gazette, June 21st, 1913.

"Suzanne" was impersonated last night by Miss Alice Nielsen, who acted with charm and vivacity, and used her pleasing light soprano voice with a skill that bore witness to culture and training.

—Yorkshire Post, May 21st, 1913.

Miss Alice Nielsen makes a bewitching "Suzanne." She is an acquisition.

—London Graphic, May 24th, 1913.

The cigarette-smoking Countess was played by Miss Alice Nielsen, who acted and sang with captivating vivacity, and was specially successful in portraying the Countess's tantrums, which were given with true prima donna emphasis.

—London Referee, May 25th, 1913.

CHARLES L. WAGNER

Manager

Commercial Trust Building
1451 BROADWAY, NEW YORK

Lucy Gates



Colorature Soprano Royal Operas of Berlin-Cassel

Engagements in England—June, July

EXCERPTS FROM THE PRESS
General-Anzeiger Pforzheim,
May 5, 1913.

• • • Miss Gates sang eight solos. None in the concert hall would have missed even one of these songs. • • • Her voice possesses particularly pleasing qualities; she reaches every tone without the slightest effort and has acquired such wonderful breath control that not the slightest relaxation of voice is noticeable. The audience was roused to a frenzy of delight. Whether Miss Gates interprets Strauss, Brahms, Dvorak or La Forge, she never fails to delight by the purity of her voice.

Cassel Die Post,
Sept. 15, 1911.

Miss Gates sang the difficult colorature part of the "Queen of the Night." As known, Mozart wrote the complicated embellishments for the voluble (geistreiche) throat of his sister-in-law, Hofer. Miss Gates is a worthy successor of this first Queen of the Night. She did not even fear the top F (the highest note which is ever expected from a singer in any opera). The voice showed sufficient volume • • •

ECHOES OF MUSIC ABROAD

La Scala Reports Its Annual Deficit of \$60,000—Cosima Wagner to Sue London Managers for Misuse of Her Name—Double Cast of German Singers for Paris's German "Parsifal"—Ernest Schelling to Make Extended Tour of South America—Why Maggie Teyte Is Never Engaged for a Covent Garden Grand Season—More Moszkowski Aphorisms

EVERY year about this time we hear from Milan that La Scala's season has ended with an appreciable deficit. The cry has now gone up once more, bewailing a loss of \$60,000. It is becoming an old story. There has been little artistic distinction achieved by the season as a whole, considering La Scala's traditional status among European opera houses.

The Scala powers that be are not to be deterred, however, from looking ahead in a practical manner, assured, as the institution is, of the financial backing subscribed by wealthy citizens. Already contracts have been signed with a goodly array of singers, some of opera-world-wide repute, others of purely Italian celebrity. That Sammarco will sing here next season has been made known here in connection with his withdrawal from the Chicago Opera Company. Antonio Scotti is engaged for a few appearances. Carlo Galeffi is a third baritone known in this country, while De Luca is popular in his native land and has also sung in London.

The tenors include Ferrari-Fontana, Margarethe Matzenauer's husband, who may yet have a future in this country, and there is also De Muro, who was a member of the opera company Melba took to Australia. Among the sopranos are Villani, deservedly re-engaged from last season, Cecilia Gagliardi and Salomea Krusceniska, a singer of Polish origin who has made her career in Italy.

The next season will open at the beginning of October to last seven months. In view of the Verdi centenary special attention will be given to Verdi operas in the repertoire and for a similar reason Wagner, too, will be conspicuous. "Parsifal" will be produced on either the first or second of January, an Italian version of the text being used. In the course of the Verdi cycle, scheduled for the Autumn, Scotti will give the Milanese an opportunity to applaud his admirable *Falstaff*. Then, along in November, the new d'Annunzio-Mascagni opera, "Parisina," is to have its premiere, the composer conducting.

* * *

AND now after the report has been assiduously spread that Cosima Wagner had sanctioned the twenty-minute version of "Parsifal" to be given at the London Coliseum by means of moving pictures and excerpts from the score, we are assured that there is not an atom of truth in it. On the contrary, the Bayreuth powers have already taken steps to prosecute the promoters of this particular brand of potted "Parsifal" for misusing Frau Wagner's name.

* * *

PREPARATIONS for the festivities to be held in Busseto to commemorate the birth of Giuseppe Verdi a hundred years ago have crystallized themselves into these features, according to the details thus far made public by the special committee: "Spectacle grandiose" at the Municipal Theater with the operas "Falstaff" and "Traviata," conducted by Arturo Toscanini and sung by the best artists available.

Dedication of the bronze monument of Verdi by the sculptor Secchi on October 9, the orator of the ceremony to be Prof. Fradaletto, as Government representative. National congress of music teachers.

Unveiling of a plaque to the memory of Antonio Barezzi, Verdi's patron.

Exhibition of Verdian souvenirs at the studios of the painters A. Pasini and G. Levé.

Pilgrimage to the house in which Verdi was born in Roncola and the villa of St. Agatha.

Pilgrimage to Verdi's tomb at Milan to place in the mortuary crypt a votive lamp designed by the architect Boito.

* * *

HAVING assured himself of Felix Weingartner's services at the conductor's desk, Director Astruc proceeded to lay Germany under contribution for the

principal singers also, in his German "Parsifal" at the Théâtre des Champs-Élysées next January, when Wagner's pure fool is to have the run of three opera houses in Paris. The *Parsifals* Germany is to lend the French capital are Fritz Vogelstrom, of comparatively recent Bayreuth expe-



Margarethe Matzenauer Off Duty and in One of Her Favorite Rôles—At the Right, the Distinguished Contralto Visiting Pompeii; in the Top, Left-Hand Circle, with Her Husband, the Tenor Ferrari-Fontana; in the Lower Circle, with Her Mother, and Below, as "Dalila"

rience and latterly of Mannheim, and Alois Hadwiger. Martha Leffler-Burckard and Marie Wittich, the Dresden soprano associated with Strauss premieres, are to alternate as *Kundry*, as will Fritz Feinhals, of Munich, and Carl Perron, of Dresden, in the rôle of *Amfortas*. *Gurnemanz*, too, will have two interpreters—Paul Bender, of Munich, and Felix von Kraus. The *Klingsor* will be Max Davison, of Hamburg. Frau Kraus-Osborne, Felix von Kraus's Scotch wife, will be the *Voice*.

* * *

FOR Ernest Schelling South America is as yet an undiscovered country. But the American pianist is going to enclose it within his world next year, and for this purpose he has set apart six months. In February he will begin the tour, which, it is claimed, will be without a parallel geographically in the records of other concert virtuosos. Beginning with the Central American countries he will then proceed down the west coast to Chili, cross the Andes to the Argentine and then return northward to Brazil. The tour will end in Brazil in July and Schelling will be back in Europe in the Autumn.

PLEADING for improvisation on the organ, an art not cultivated of late years as formerly, Camille Saint-Saëns contends that if an organist is to use freely his instrument's range of tone color he must improvise. "The organ is an evocator," he says, "in contact with it the imagination awakes. Lefébure-Wély, who was a marvelous improvisator—I can say this, for I have heard him—left behind him only insignificant compositions for the organ; and I could cite among contemporaries those who wholly reveal themselves only by improvisation."

It is immaterial that there are poor improvisators, according to the venerable Frenchman. "A mediocre improvisation is always endurable when the organist is imbued with the idea that music in the church should be in accordance with the office, aiding it in meditation and prayer; and if the organ in this spirit gives out nothing worthy of notation; a harmonious sound

him: "The congregation of the Madeleine is composed for the most part of persons who frequently go to the Opéra Comique. They have acquired musical tastes that should be respected." To which Saint-Saëns made reply: "Monsieur l'Abbé, when I shall hear in the pulpit the dialogue of the Opéra Comique I shall play appropriate music, but not until then."

"At that time," he adds, "they were gay at the Salle Favert (otherwise the Opéra Comique)."

NOTWITHSTANDING Maggie Teyte's popularity in her home country, where, indeed, few other singers have so numerous a following, the brainy little English soprano has never yet had an appearance at Covent Garden during a grand season. Nor is she likely to have while a certain hard and fast managerial rule remains in force there. By virtue of that rule every singer who makes an excursion, however brief, into the music hall world automatically debars himself from any possible engagement at Covent Garden. A year or so ago Mme. Teyte filled a month's engagement at the London Alhambra.

For the same reason Edyth Walker cannot expect a "grand season" engagement, since she sang for a few weeks at the London Palladium when it first opened. A writer in *Musical Opinion* who laments the enforced absence of these artists because of this ruling refers to the American soprano as having no superior as *Brünnhilde* or *Isolde*.

WHEN Moriz Moszkowski is not writing graceful salon music or giving pianoforte instruction he runs riot in epigram. He has broken loose again lately, but as he doesn't provide his aphorisms with their opus numbers it is impossible to make a satisfactory comparison of his fertility in this field with his productivity in creative musical work. One of the most apt of his latest collection is this:

"He who would compose a hymn to peace nowadays must write the voices in canon form."

Here are some others:

"Applying the irony to himself Anton Rubinstein once said: 'From the false notes in six concertos I could make a seventh.' Rubinstein is dead, but that seventh concerto is still alive."

"It has been said that the most modern music is very good, but sounds very ugly. Of this paradox I believe only one-half."

"In the singing of arias Italy was once the land of the *bel canto*. At present malaria prevails there."

"Some of the celebrated symphonic composers of recent times are described as heirs to Beethoven. That they have inherited Beethoven's deafness I regard as proven."

* * *

SALZBURG, with its Mozart shrines, will be one of Europe's "festival centers" this Summer. It will not be one of the Mozart opera festivals so dear to Lilli Lehmann's heart, but a series of concerts arranged by the "Mozarteum" and yet not exclusively Mozartean. In fact, Bach, Beethoven, Schubert, Schumann and Brahms all will be represented as well. The dates chosen are August 2, 3, 4, 5 and 6.

Of the five concerts three will be devoted to chamber music, one to the orchestra and one to choral and orchestral works. Paul Graener, the Mozarteum director, will be the festival conductor, and from Munich will come the orchestra of the Munich Concert Society, from Vienna the Konzert-haus quartet. Lilli Lehmann, as a matter of course, heads the list of assisting artists, among whom will be Alexander and Lilli Petschnikoff as solo and duet violinists.

* * *

IT is to be hoped that the more influential of Florence Macbeth's well-wishers will see to it in time that her prospects are not seriously marred by injudicious press booming. Already a bad start has been made, but fortunately London critics are a bit more generous than others with the targets of the pernicious press agent. After the private hearing before critics that her London manager arranged for her the cables were promptly drawn upon to transmit the most superlative verdicts, and it was quite natural that the new American soprano should be nervous when her public concert took place.

Of that occasion the *Observer* wrote temperately, albeit favorably: "It can be said briefly that in these particular matters (a flexible voice, good phrasing and the

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

high note) Miss Macbeth is the happy possessor of all an audience could desire. The voice is small, the delivery of scales, fiorituri cadenzas, and so on, easy and true, and the general execution entirely satisfactory.

The new singer hails from Minnesota, where she was born twenty-two years ago in Mankato.

MUSICAL scientists or scientific musicians, or both, may have their interest aroused by the manner in which Dr. Charles Maclean sets forth the relationship of sound and light in a recent number of the *I. M. S. Zeitschrift*, in which he enumerates experiments of the last half century that have culminated in the invention of the optophone, an instrument that receives impressions of light and shade, otherwise form-outline, and by means of a linked apparatus transmits it as sound.

The sound at present is not definitely musical, but, at any rate, the union of outline (not color, be it noted) and sound has been effected. The rest is dependent upon further developments of the machinery. "Here, then, at last," says Dr. Maclean, "would be physical outline-form recording its own correlative music."

The idea is not more fantastic, says the *Sheffield Telegraph*, than twenty-five years ago would have seemed the practical results with ether waves, coherers and attunings since actually attained by Hertz, Branley, Lodge, Popoff, Marconi and others in wireless telegraphy. The photophone and optophone may be at present mere scientific toys. But the science-germ at least is there present, whereby if a powerful searchlight were thrown on a rose tree, a Venus statue or a mountain

crag each would emit and make audible its own music.

A LITTLE sidelight on the finances and attendance of a representative English school of music is afforded by the report of the Guildhall School of Music, in London, for last year. That institution, of which Landon Ronald is director, could boast an average attendance of over 2,100 students. The total number of instructors—"professors," the official report will call them—is now 114, and the aggregate salaries paid to these 114 and the examiners for the year amounted to \$84,415, while other salaries and wages paid out totaled \$19,430. The receipts for tuition and examination fees were \$120,435, but though this was nearly \$5,000 more than the previous year's showing the municipal corporation paid out some \$3,000 of the city's money more than during the year before, or nearly \$10,000 in all, to meet the excess of expenditure over receipts. The school had to pay \$11,890 for ground rent and interest on loans.

WHAT Jenny Lind thought of Wagner was brought to light in a letter of hers that changed hands in Paris the other day at an auction sale of autographs. In this letter, addressed to a friend on June 4, 1856, the Swedish nightingale holds Wagner up to ridicule, his aim being, as she expresses it, to write music without melody.

Of "Tannhäuser" she has this to say: "He (Wagner) can flatter himself that he has attained his object, for such a tedious piece has never before been heard or seen. Yet this gloomy opera is having a very marked success; it is being given everywhere and is receiving the greatest applause." J. L. H.

PIANO-PLAYERS, HUMAN AND MECHANICAL

From the "Literary Digest"

IS it possible for a mechanical piano-player to reproduce exactly the effects of a skilled pianist's touch, or is there wanting some elusive element that only the human finger can supply? If so, what is this element? asks Prof. G. H. Bryan, the eminent English physicist, writing in *Nature* (London, May 8). This question, he says, "lands us in a very difficult problem of dynamical acoustics," which has not had much attention from students and investigators. At first sight it would seem as if exact mechanical reproduction would be easy. As Professor Bryan says:

"A piano-player can be played as softly or as loudly as is desired, it allows full use of the pedals and a slight jerk of the time lever enables the performer to 'linger on a note' as well as an ordinary pianist. But still, we are told, the 'touch' is not the same, and if a few notes are played from the music roll and then played with fingers a certain difference in the quality of the tone often appears noticeable."

"Now the quality of a note, apart from its actual loudness, depends on the relative intensity of the fundamental tone and its several harmonics, and we are thus led to inquire into the question how far the harmonics of a pianoforte note are capable of being intensified or reduced independently of the fundamental tone."

"It is obvious that great differences in quality are produced by the use of the loud pedal, and the old-fashioned soft pedal which shifted the hammer off one of the strings and caused a softer part of the hammer to strike the others had an equal effect; moreover, the singing qualities and delicate harmonics are quite destroyed by shutting up a piano and covering it with ornaments. But even when other conditions are kept constant, differences are noticeable according to whether the same note is struck with a sharp blow or a heavy pressure."

The question reduces itself, Professor Bryan thinks, to this: Is the quality of a note on the piano dependent only on the striking velocity of the hammer, or also upon the way in which the pressure is varied during the almost infinitesimal time while hammer and wire are in contact? Opinions differ, he says; in England ex-

perts favor the former or "single-variable" theory, while the latter seems in favor in Germany. Professor Bryan has recently been making some experiments of his own:

"For some time past I have obtained results with a piano-player which exhibit conspicuous discrepancies from what one would expect on the single-variable theory, and a good deal of care has been exercised in ascertaining that these effects are not due to mere imagination. My experiments have been so far directed toward the question as to how far differences of dynamical touch can be made to produce effects that can be noticed by an ear not specially trained to observe them."

"In this country little attention is paid to pianoforte touch, owing, probably, to the use of boxed-up pianos covered with jangling ornaments, when sufficient volume of sound has to be obtained by violently hammering the keys and bobbing down the pedals through harmonics and discords. Moreover, the average pianoforte pupil has too much to do with learning execution to trouble about 'touch,' and very few professionals produce variations in the quality of their notes at all approaching the possible maximum. It is not surprising, therefore, to find widespread belief in the single-variable theory. At the same time, I do not consider it possible to overlook the numerous results of independent observation which are inconsistent with that theory."

"It is much to be hoped that the increasing popularity of the player-piano will lead to increased interest in the more scientific aspects of piano-playing."

"The explanation of the acoustical effects produced by the modern pianoforte is probably a dynamical problem of considerable complexity, depending on a number of causes, many of which have hitherto been neglected. It is important that not only should attention be directed to any investigations bearing on the matter which have commonly been overlooked, but that further experiments should be carried on with the object of better localizing the apparent discrepancy which exists between theory and observation."

Professor Bryan's experiments would seem to indicate, first, that improvements in mechanical piano-players will enable them to approximate human touch even more closely than at present; and secondly, that the touch of a skilled pianist will never be precisely imitated by mechanical means.

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LONDON NEEDS BOHEMIAN ATMOSPHERE, SAYS HELEN WARE

Philadelphia Violinist Back From Europe Flays London Critics Who Cover Four Concerts a Night—Preference for Oratorio Shows Weakness of Temperament—England Suffering From Musical Rigidity

"IN my rambles around this interesting world of ours," says Helen Ware, the American violinist, who has just returned to this country, "I have often met intelligent English people who have aimed to impress me with the fact that not only is London the great Patron of Art, but that English artistic circles possess a Bohemian atmosphere, as 'gemütlich' that is as cosmopolitan in spirit as any observed in other lands. I must confess that it has been with skepticism that I listened to this, for to me it seemed that the English people lack the true spirit of cosmopolitanism which is indispensable to the so-called Bohemian atmosphere. Of course I knew of their artistic accomplishments, also of their appreciation of nature; nevertheless, to be the English artist in his artistic and human compound represented some six or seven portions of an Englishman with all his inborn conservatism and rigidity and but three or four parts of the artist. The lack of temperament, a quality inherent with every artist, be he creative or interpretative, formed a handicap that all of their perseverance and thoroughness could hardly overcome.

"With all the abuse and ridicule heaped upon artistic temperament," says Miss Ware, "we cannot any better picture a great artist without it than an eagle soaring without wings. There is a sad misunderstanding in some European musical centers where students from England as well as America seek a musical education, in regard to this matter; namely, the American students are mistaken for the English in the shortcoming of temperament. While I admit that a great part of our young artists truly belong to this morbid class, nevertheless the American artist as a rule is far ahead of the English in taking honors for spontaneous and temperamental interpretations and creative powers. It may be wise to point out the fact that both countries have received the highest standard of music from the continent. Consequently the lack of interpretative powers cannot be attributed to that cause. On the other hand, the English artist certainly has a great advantage over the American aspirant, for indeed England's culture in music as well as in other branches of art is hundreds of years older than that of her lost colonies.

"I am but trying to prove that it is not the lack of material aid or favorable circumstance that has placed obstacles before the ambitious young English artist. The cause of it all lies within the individual. The English people have long been criticised as an unmusical nation, and while a good many of their own critics admit this



Helen Ware, the Philadelphia Violinist; Above with a Fellow-Student, Abroad

there are many who will call one's attention to the predominating fact that in no other land has choral music reached the height it has in England.

"I will venture to say that, by admitting this to be a fact, we can thereby prove just how far the English are musical. Oratorio is the form of music that appeals to the English musical palate and temperament stronger than any other. Amongst all the various forms of musical compositions, I can think of few that would reflect the English musical taste better than the oratorio. It is a musically expressed philosophy of English sentiments and ideals in art. A form of music where the frame is rigid, natural sources limited to a great extent, and the scale of human emotions very scantily represented, indeed, portraying such an abstract form of life that, in comparison to certain realistic tendencies of art, it impresses us as being almost artificial. No doubt it is just that side of its character that appeals so strongly to English sentimentality. The religious spirit of this music is not absorbed by them as a sublime expression of the composer; it appeals rather by virtue of its sedate form and rhythm. It is considered a part of religion, and as such is accepted

with much pathos and comparatively little musical appreciation.

The Chamber Music Test

"It is possible to argue that sentimentality and temperament are closely related; nevertheless not so closely but that any cultured person with a deep understanding of art could not discern the difference when confronted with the substitution. In musical art, true appreciation of music may be gauged according to the growth of chamber music. This being the truest utterance of classical music, it is but natural that its fullest appreciation comes from those who are best qualified to understand music. In comparison with lands inhabited by intensely musical people, England could display but meager statistics of chamber music. To post its endless list of concerts in order to prove enthusiasm is not sufficient. London is a stock exchange of music where there are multitudes offering and very few buying. The list of concerts bears a wholly commercial significance. Almost all of them but figure as an expense item in an unavoidable investment.

London criticisms are a necessary stock in trade, so here they gather from all

parts of the globe. It's a commercial and not an artistic stamp they receive in exchange. London does not call out for them to come and play; on the contrary, these artists, young and old, coax, nay, almost plead, for audiences. By throwing light on the method of criticism to which artists are subjected in this great market, the reader will readily comprehend why the stamp should be considered a commercial one. The overworked critic attends as many as three or four concerts some evenings; sometimes as many matinees. It is a simple matter of arithmetic. Divide two hours, at the best two hours and fifteen minutes, by three or four; deduct from your total the time consumed in traveling back and forth between concert halls, and there you have a grand total of a dilemma. Woe to the artist who is not at his very best while his judge is spending his precious minutes listening to the performance! How fortunate if the omnipotent representative of the press hears him in his pet standby composition, the form and style of music just suited to his or her individuality. It is plain that the element of chance in this game utterly outclasses roulette and faro. It would be quite as fair to take one snapshot of a Japanese landscape and judge or describe the whole of Japan on the strength of it.

Critical Humor

"There is a great deal of humor in this tragedy. Behold! the following morning you see these haphazard snapshots in print, dished out to all music lovers. They are so many chips of differently colored glass in a kaleidoscope. Shake them up, peep in and see a polyangular figure that portrays—what? On the following day, after another concert, you will find these very same chips shaken anew by the hand of chance in a different arrangement. Fortunate, perhaps, or else the game would certainly become monotonous.

"I have been impressed by the fact that English audiences are roused by compositions that are more entertaining than instructive. What an interesting study it would give to one who is interested in music and its influence over the different races to collect moving picture films taken of audiences listening to the different masterpieces—those that have the greatest power to affect emotions. Such pictures would tell the truth unrestrainedly and not embarrassed by good manners and professional etiquette. Men and women who have music in the soul, deeply rooted, an inseparable part of their very being, cannot help but enter into the changing spirit of a great composition. Unconsciously they wander in the realm of the composer's fancy and with him share in its enchantment. I dare say a film taken from a musical audience of such character would prove a fascinating study; nay, more, perhaps it would even stimulate our wealthy men to help lift the musical ideals of the masses in the founding of symphonic orchestras wherever there is a community longing for true culture."

American Conservatory Recitals

CHICAGO, June 30.—A series of five Saturday recitals will be given by the American Conservatory during the Summer session at Kimball Hall. The first one will take place this Saturday forenoon, the performers being Kurt Wanieck, pianist, and Hans Hess, cellist.

"THE proof of the pudding is in the eating"—a trite saying, perhaps; but it has peculiar significance in the musical business. The proof of an artist's value to any organization or manager lies in the ability of the artist to "make good" with an audience—to reach the standard demanded by expert critics. Read what the Birmingham, Ala., critics said about Christine Miller's first appearance in that city, May 5 and 6, as soloist with the Cincinnati Orchestra.

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Birmingham Age Herald:—Her rich voice is admirably trained. She has fine dramatic style and beautiful stage presence, and she is an artist through and through. It was generally remarked that the management was fortunate indeed in securing so great an artist. She is fair to look upon and gracious in manner and few vocal celebrities have won their way into the hearts of Birmingham so thoroughly as she.

Birmingham Ledger:—Beautiful in face and form, gracious in manner, and perfectly unaffected, she commands the instant respect of her audience. Added to these qualities is a well-trained voice and intellectual interpretation of music so that there is success written for her in capital letters.

The Birmingham News:—With the possible exception of two well-known operatic figures, she possesses the richest and most resilient contralto in America. And Miss Miller has more than mere voice. Her tone production and vocalization are flawless, and I have the word of a well-known linguist when I say that her articulation was just as good. And, better than all of this, she has understanding.

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WHEN WAGNER NEEDED MONEY

Some of His Letters to the Publisher, Schlesinger, That Shed Light
Upon His Struggles Against Poverty in Early Days in Paris

From the Boston "Transcript"

THE hundredth anniversary of Richard Wagner's birth was celebrated at the Opéra in Paris when, after the performance of "Tristan," Mr. Delmas, the best French *Wotan*, and one of the best *Wotans* living, appeared on the stage surrounded by all the singers of the Opéra who have appeared in Wagnerian parts, and sang "Wotan's Abschied to Brünnhilde." A bust of Richard Wagner was revealed, and upon the head Mr. Delmas placed a crown of laurel. It is a far cry of this "apotheosis" of Richard Wagner at the Paris Opéra to the days of the "Lohengrin" riots, and still more to the time of Wagner's early struggles in Paris, where his hopes of success were finally wrecked when "Tannhäuser" was hissed.

Many letters of Wagner, dating back to the time of his struggle against poverty in Paris from 1839 to 1841, belong to the collection of autographs of the late Charles Malherbe, one time librarian of the Opéra, which he bequeathed to the library of the Conservatoire. These letters have not yet been published. Three long letters out of the collection, published today for the first time, are extraordinarily interesting and pathetic reading. They are addressed to the publisher Schlesinger, for whom Wagner was doing copying work in Paris. He writes, for instance:

Dear Mr. Schlesinger—Ever since Saturday morning, eight o'clock, until the present moment [the letter is dated Tuesday morning, nine o'clock] except for snatching a few hours of sleep, I have been at work on the score. [The score was that of "La Favorita," of which Wagner was correcting the proofs for Schlesinger.] By dint of the greatest assiduity I have now reached the forty-second sheet. Some pages cost me each an hour's work. I felt often more like crying than laughing when I saw pages before me that anybody else might have copied straight off, and which I was always trying to put into shape. I am a poor devil, and must be satisfied with whatever I earn. But I have often asked myself despairingly what will Mr. Schlesinger pay me for this work? On my oath, I should make more by making four arrangements of the opera instead of correcting the proofs of the score.

In another letter Wagner asks Schlesinger for £40:

Note. This must be read very good-humoredly. Most honored Mr. Schlesinger—I shall not go out to-day owing to the correction of the proofs. That is why I write to you a few words about my affairs. You promised me some money a few days ago, and that was magnificent. But do you know how much I want? I cannot tell you, and I prefer you to guess when I tell you what my expenses are. Three hundred francs which I must pay on account on my wretched note of hand due on the 15th, or else I shall be proceeded against [the letter is dated Thursday, Jan. 14, 1841]. I owe two hundred francs to a friend who was obliged to allow a bill to be dishonored on the 8th of the month, because I could not pay it.

And Wagner goes on enumerating his pathetic difficulties, winding up with:

All I can say is that without you I should have been done, or I am beginning to take heart again. That is why, of course, I cling to you when it is a question for me of remaining an honorable man.

Wagner comes at last to the point:

Honored Benefactor—Now is the time to strike a tremendous blow, and with all due respect, to fork out a thousand-franc banknote. I see that you are aghast; but listen to me.

If he gets a thousand francs Wagner promises not to ask any more for three months "except what is strictly necessary for living, and that is not much, as you may imagine."

The rest of the letter is full of details about the correction of the proofs of "La Favorita." A third letter is dated Paris, April 27, 1841:

Most honored Sir and Benefactor—I cannot go to bed without drawing your attention to the importance of the object of the visit which I intend paying you to-morrow morning; that is to say, the settlement of your accounts and an advance of 100fr. This object requires some preparation, and it is most important that I should find you in the best possible disposition towards me, as I have to move on Thursday morning and have not a single sou. Listen, then, and consider favorably the state of our account, as made out from my documents, which must, no doubt, agree with your books. I have received 2350fr, besides 90fr advanced upon my article in the *Musical Gazette*. According to the scale of prices fixed by you, I have furnished a number of suites for the cornet à piston, 500fr; the arrangements of "La Favorita," 1150fr; the correction

of the deplorable orchestra score, 300fr; two arrangements of the guitarero, at 100fr each, 200fr; overture to the guitarero for two and four hands, alas! only 30fr; total, 2180fr; balance, 170fr.

On the other hand, I furnished to the *Musical Gazette* three sheets and ten columns at, alas! only 60fr the sheet, which makes 217fr 10 sous. If we count also the emoluments for the article already written and to appear shortly on "The Fleischhützel," and running, according to your own estimation, to eight columns and a half, the fees for my article would therefore reach 249fr 7½ sous. Ninety francs, however, must be deducted for the advance I have already received, so that the total of my demand would be 159fr 7½ sous. Deducting this amount, I would therefore owe you only 10fr 12½ sous. You see that, grasping as I am, I won't relinquish a sou, and not only that, but I have the audacity to ask you for another advance. It is absolutely necessary, dear Mr. Schlesinger, that you should advance me another 100fr. I don't know what you would look like if when you appear before the judgment of posterity one could say Moritz Schlesinger, the most benevolent and prudent Moritz Schlesinger, refused an advance of 100fr to the future most illustrious Richard Wagner at a moment when he was in very truth on the point of starting at once for Russia in order to extend to the ends of Asia his splendid commercial connection under the beneficent ægis of "La Favorita" and the guitarero. Certainly your imagination shudders and the happy result of that shuddering will be that you will pay me the advance I implore.

I cannot go on. I am wearing myself out in poetical effusion, and all for 100fr to enable me to move my furniture. . . . I am your crushed and most humble servant, Richard Wagner.

From another letter to Schlesinger, written in 1842, when he had returned to Germany, the *Temps* extracts a sentence which shows that, after all, Wagner bore Paris no ill-will: "Paris is to us [to Wagner and his first wife] unforgettable, and although we suffered cruelly there, the memory and the greatness of living there are stronger than everything."

Tennis, Music and Languages in Daily
Schedule of Alma Gluck at Nice

Alma Gluck, the favorite American soprano, has been following a most diversified schedule of pursuits during her visit to Nice, where she is studying with Mme. Marcella Sembrich. Miss Gluck rises every morning at six o'clock and at seven-thirty she and her companion leave their house. Four mornings in the week Miss Gluck devotes to piano lessons, and two mornings she spends studying Russian at the Berlitz School of Languages. Every morning from ten to twelve she goes to the home of Mme. Sembrich, where she is working on repertoire and new recital programs for her next American tour, which will commence on January 1, 1914. In the afternoons Miss Gluck plays tennis on her own court, which is attached to the villa which she has rented for the Summer, and every evening the singer retires, contentedly exhausted, at nine o'clock.

London's Long-Distance Piano-Playing
Record Broken

The piano-playing record has been broken, says the *London Star*, by Hector Cohen, of the Walthamstow Liberal and Radical Club, who played for twenty-four hours without a break. The previous record was sixteen hours. Mr. Cohen is a man about twenty-one years of age. He played both classical and light music, and during the whole performance played from memory.

Da Vinci as Opera Hero

Leonardo da Vinci is the hero of an opera recently produced at the Imperial Opera House at Warsaw, says the *New York Evening Post*. Its title is "Medusa," and its composer the Polish musician, Ludomar von Pozvcki. The libretto concerns a love episode in the artist's life, and there is a scene in which he paints Mona Lisa. Several German opera houses have already arranged to produce this novelty.

Musicians on Way from Europe

PARIS, June 25.—The steamer *Kronprinzessin Cecilie* of the North German Lloyd Line, which left Cherbourg to-day, is taking to New York Albert Spalding, the American violinist; Basil Ruysdael, the Metropolitan basso; Mrs. Herbert Witherpoon, wife of the American basso, and J. P. Morrissey, former impresario.

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PARIS SEASON DRAWS TO A CLOSE

Music Follows Society to Holiday Places—Opera Stars to Sing at Deauville—Amato Visits His Sons—American Pianist's Concert—Julia Hostater in Musicales Given for Californians in Paris

Bureau of Musical America,
Paris, 5 Villa Niel,
June 16, 1913.

THE Paris season, fast drawing to a close, is supposed to terminate with the Grand Prix, which will be run this year on the last Sunday in June at the Longchamps hippodrome. Fashionable society will then betake itself to the seaside—Deauville, Trouville, Dinard and other prominent watering places.

Music is bound to follow in the wake of the social set, however, wherever it may wander. Stars of the operatic and concert firmaments, as well as virtuosi of all kinds, congregate by the sea during the mid-Summer months, and the repertoire of many of these resorts is more extensive than even Paris at its best.

The season's program at the Casino of Deauville, for instance, for July, August and September, includes the performance of forty-three different operas, not omitting the latest Parisian successes. When it is pointed out that, as compared with the imposing list of musical productions, a mere half dozen comedies will hold the bill, it will be seen what an important part music plays in the holiday life of the French and their visitors.

The singers who will be heard at Deauville include, among others, La Belle Otéro, who will sing *Carmen*; Geneviève Vix, Zina Brozia, Lucy Arbelle, Kousnetzoff, Kathleen Vierke, and Messrs. Henri Danges, Sammarco and Chaliapine.

Amato Visits His Boys

Signor and Signora Pasquale Amato have just arrived in Paris on a visit to their two sons, who are at school in this city. In an interview granted MUSICAL AMERICA the noted baritone expressed gratification over his recent success at the Metropolitan as *Cyrano*, especially as this was the first time he had ever sung in English. "This," he said, "has given me courage to continue my studies of your beautiful language. The appreciation of the audience was a great incentive to me."

"As regards 'Cyrano' as an opera I like it immensely. I am not in favor of composers adapting well-known plays or books for operatic purposes, but I think an exception may be made in this instance."

"I am going to Verdi's birthplace this month to sing *Falstaff* at the Verdi centenary celebrations. After that I do nothing until my return to the Metropolitan in the Autumn, when I have many new rôles to create and shall sing in 'The Jewels of the Madonna,' a new Napoleonic opera, 'Madame Sans-Gêne,' in which I shall be the *Emperor*, a hitherto unsung work of Tchaikowsky's and other new operas."

Leo Tecktonius's Concert

Leo Tecktonius, the American pianist, gave a successful concert last week in the new concert hall of the Hotel Majestic. The concert was equally remarkable from a social and an artistic point of view. There was a gathering of prominent American and foreign personages such as is rarely seen at such affairs. The pianist was assisted by Ada Androva, who has just been engaged by the Boston Opera Company, and by Antonio Sala, cellist of the Spanish court.

Our compatriot was in excellent form and after playing Schumann's "Nachstück"; Etude, Chopin; "Sérénade," Liebling, and Etude, Gottschalk, with a full, rich tone and admirable phrasing, he was heard in several of his own compositions.

Few composers play their own works really well, but in listening to Tecktonius's "Valse Gracieuse," Etude, "Papillons," "Valse Impromptu" and "Prélude," one was firmly impressed by the fact that the interpreter was conveying his own ideas in a most convincing and striking manner.

Two sonatas for 'cello and pianoforte by Grieg and Sjögren were played with a precision and a tone color which stamped the two executants as true artists.

Mme. Hostater in Musicales

Mrs. William J. Younger gave a well-attended musical reception for her California friends at her home in the Avenue Marceau last week. Mrs. Younger, who is herself a native of California, is also a talented amateur musician and is untiring in furthering the interests of the American musical colony in this city. Many are the American musicians and singers here who owe much of their present success to the disinterested efforts of this prominent society leader.

Mme. Julia Hostater, also a Californian, was the vocal soloist and Mr. Casella contributed to her success by playing remarkable accompaniments to the first part of the concert on the harpsichord and on the piano during the second part. He played some old compositions on the harpsichord as an "intermède."

Mme. Hostater was in fine voice and



Statue of Leo Tecktonius, American Pianist, by Boleslas-Biegas, Polish Sculptor

sang with much charm and display of technical ability in a very well balanced program. She was much applauded by an appreciative audience and gracefully responded to several encores. The program was as follows:

Baritone Chalmers a Benedict

LONDON, June 25.—Thomas Hardy Chalmers, of New York, was married yesterday in London to Signorina Vilma Fiorelli, youngest daughter of Signor Inigo Fiorelli, of Sieti, Florence, Italy.

Thomas Hardy Chalmers is an operatic baritone who has sung both in this country and abroad and has been engaged by Milton and Sargent Aborn as a member of the Century Opera Company, which will begin its first season in New York in September. Under the name of Thomas Hardie, Mr. Chalmers sang this Spring with the Aborn English Grand Opera Company in Brooklyn and other places.

New York Woman Expects to Transform Man Who Robbed Her

Sailing from New York on the Hamburg-American liner *Imperator* on June 25 was Mrs. Louise Gerard-Thiers, an artist of New York, who has gone to Europe for

"La Violette," Scarlatti; "Das Veilchen, An Chloë," Mozart; "Mary of Allendale," Old English; "Nymphs and Shepherds," Purcell; "Phyllis, Sweet Nymph," Elizabethan; "Sérénade" and "Liebschaft," Schubert; "Lied eines Schmiedes," Schumann; "Sérénade," Brahms; "Flûte de Pan," Debussy.

Reception to French Artists

Mlle. Elise Mayrargues gave a musical reception last Thursday, at which several interesting French artists were heard, besides the hostess who is herself a singer of much charm. Lina Pacary, of the Opéra, sang the aria from "The Damnation de Faust," Berlioz; "Les Berceaux," Gabriel Fauré; "Printemps Nouveau," Vidal, to which she was obliged to give an encore. Mme. Roger-Miclos Bataille played selections of Chopin and L. Ch. Bataille sang

"Les Deux Grenadiers" and "Ich Grolle Nicht," Schumann. Mlle. Mayrargues sang "Message des Fleurs" and "Au Bord de la Mer," Schubert; the aria on the Balcony from "Lohengrin," and "Noël Païen," Massenet.

DANIEL LYNDS BLOUNT.

the romantic purpose of looking up a retired brigand with a tenor voice who wants to become an opera singer. Mrs. Gerard-Thiers was robbed by this brigand two years ago when she was making an automobile trip near Naples. She remarked, as she handed over her valuables, that the man looked more like an opera singer than a brigand and he showed her what he really could do by raising his voice in song while his fellow brigands were completing their task of looting the automobilists.

Some time after that the brigand returned Mrs. Gerard-Thiers her valuables and three weeks ago she got a letter from him saying that he had been released from jail and wanted her to help make him an opera singer. So Mrs. Gerard-Thiers is going to see what she can do for the brigand's voice. That is the story she tells, at any rate.

A thrush that sang the opening measure of the "Brabançonne" melody 850 times in one hour at Disan, Belgium, has been purchased for \$50.

EMIL OBERHOFFER SAILS AFTER 186 PERFORMANCES

Minneapolis Symphony Conductor to Rest for Three Months—Plans for Next Season

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, sailed for Europe on the *Finland*, Saturday, June 21, to be gone three months. When Mr. Oberhoffer laid down his bâton at the conclusion of the last concert of the nine weeks' tour, June 8, he had conducted in all 186 concerts covering a period of thirty-three weeks beginning October 25 of last year. Forty of these concerts were confined to the regular season in Minneapolis; thirty-seven applied to the Fall, Winter and Eastern tour and the balance of 109 made up the Spring tour.

The eleventh season of the orchestra opens Friday, October 24, with Putnam Griswold, the distinguished baritone of the Metropolitan Opera Company, as soloist. The orchestra will show several important changes anent the personnel, chief among them in the oboe, horn and bass section. Alfred Doucet, formerly first oboe of the Philadelphia Orchestra; Robert Lindemann, first horn of the Metropolitan Opera Orchestra, and Frank Kuchynka, first bass with Damrosch, are among the new men engaged.

The home season will cover a period of twenty-three weeks, consisting of twelve Friday evening concerts, twenty-one Sunday afternoon popular concerts and six young people's concerts, the latter under the auspices of the Young People's Symphony Concerts Association.

Among the soloists so far engaged for the regular symphony concerts are: Johanna Gadske, soprano; Putnam Griswold, baritone; Fritz Kreisler, Mischa Elman, Richard Czerwonky, violinists; Teresa Carreño, Katharine Goodson and Harold Bauer, pianists, and Cornelius van Vliet, cellist.

The Eastern tour of the Orchestra, which is now an annual event, will open at Milwaukee, February 21, and will probably embrace the same cities as in the past. At the conclusion of the home season the eighth annual Spring tour will provide an additional ten weeks, making the total season of the orchestra thirty-three weeks.

PEARL ANDREWS IN OPERA

American Singer to Return to Stage After Retirement

Pearl Andrews, a pupil of Mme. de Seranna, will sail July 29 aboard the *Saxonia* for Italy, where she will study new Italian rôles. Miss Andrews began her career in vaudeville as a child prodigy, giving imitations of well-known artists. After fifteen years of success in that field she suddenly discovered that her energy had been misdirected. Four years of diligent study found her ready to enter the operatic field. She had a number of offers from managers but she preferred to go abroad first to gain experience. While in Italy, she had signed a four years' contract with the International Opera Co. as prima donna, to tour through Europe. But her ambitions were shattered when she received the news of her father's sudden death. She cancelled the contract and withdrew from all musical activities. In view of an offer made last week by a New York impresario Miss Andrews has decided to sing in opera again.

Madrid has lately applauded a new Spanish opera, "Tabaré," by Thomas Breton, whose "Dolores" was announced but never given at the Manhattan Opera House.

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FESTIVAL OPERA SEASON IN BERLIN

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European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, June 12, 1913.

BERLIN is living in a cycle of festivities commemorating the twenty-fifth anniversary of the beginning of Emperor William's reign. The Royal Opera Festival—from June 2 to 13—has proved a local drawing card, if not an international one. Notwithstanding the sometimes uncomfortable temperature, the houses have been large.

With his really excellent, elaborate new stage settings Count von Huelsen has carried off a major share of the honors. Musically, every performance has revealed careful preparation, although the casts were not as consistently satisfactory as they might have been. Withal, the Royal Opera has had no easy time to hold its own, for it must be remembered that at present Berlin boasts of three opera houses, all in full swing, even though out of season, as it were. The Hagin Summer Opera at the Neues Königliche Operntheater (Kroll) is a popular opera house in the fullest sense of the appellation; popular in its prices and consequently successful in drawing a large attendance. The assistance of a number of celebrated guests assures it a certain artistic distinction. The Deutsches Opernhaus in Charlottenburg can afford to be more or less independent, considering that it draws its main income from the large number of permanent stockholders, among

whom must, of course, be included the many holders of season tickets.

And then, as though we have not a sufficient supply of symphony concerts throughout the season, a series of so-called "Berliner Musik Feste" has been organized in the Philharmonie, under the heading of a "Beethoven Feier," with the Philharmonic Orchestra under Willem Mengelberg, a number of well-known soloists and the Bruno Kittel Choral Society. Here, however, the Berliners seem to have gone on strike, judging by an attendance out of all proportion to the value of the programs offered.

We are informed that Wagner's "Parsifal" is to be given its first Berlin hearing at the Charlottenburg Opera in January.

German Artists for Paris "Parsifal"
For the projected Paris production of "Parsifal" at the Théâtre des Champs Elysées the following German artists have been engaged: Parsifal, Fritz Vogelstrom and Alois Hadwiger; Gurnemanz, Felix von Kraus and Paul Bender; Amfortas, Fritz Feinhals and Karl Perron; Klingsor, Max Dawson; Kundry, Frau Lefler-Burckard and Frau Marie Wittich; Voice, Frau Kraus-Osborn.

At the second "Kaiserconcert" in the Royal High School of Music on Saturday five instrumental works composed during the Kaiser's reign were given a hearing. Friedrich Gernsheim's symphonic poem for large orchestra, "Zu einem Drama," was conducted by the composer with a youthful fire that put his years to shame. Professor Gernsheim also conducted Max Bruch's Concerto for Violin and Orches-

tra, dedicated to Willy Hess, who played the difficult solo part with all his customary dash and finish. The third composition on the list was the symphonic poem, "Don Giovanni," by Richard Strauss, conducted by Prof. Georg Schumann. This was followed by Philippe Ruefer's Scherzertanz from his opera "Ingo," conducted by the composer. The concert was concluded with George Schumann's Variations and Double Fugue on a Mirthful Theme ("Tailor and Cockatoo"), also conducted by the composer. Prince and Princess August Wilhelm, with the Minister of Public Worship and the President of the Royal Academy, attended the concert.

It is universally regretted in Berlin that that splendid artist couple, Francis MacLennan and his wife (Florence Easton), are moving from Berlin to Hamburg. The MacLennans, it is true, have accepted an operatic engagement at the Municipal Opera in Hamburg in every way far more satisfactory, from a pecuniary as well as an artistic standpoint, than that which has been theirs in Berlin. In Berlin the MacLennans have enjoyed the greatest popularity not only as artists but as members of society, and the esteem in which they are held was clearly illustrated last Monday evening, when for the last time here the hospitable MacLennan home was the scene of a large international gathering, a farewell reception concluding their long Berlin sojourn.

The Charlottenburg municipality is insisting upon an increased authority in the management of the Charlottenburg Opera (Deutsches Opernhaus). The city government considers itself entitled to a voice in electing the board of directors, and an agreement has consequently been made by which the municipality is entitled to protest against the election of the board of directors within the first ten days after the announcement of the results of the election. And prices of admission are to be reduced at the instigation of the government.

Herr Nordhausen, editor of the *Münchener Neuesten Nachrichten*, who, at the instigation of Weingartner, as will be remembered, was convicted of slander because he spoke of Weingartner's "breach of contract" and who appealed to a higher court, has withdrawn his appeal. It is therefore demonstrated that Weingartner's resignation from the post of conductor in Berlin was not a breach of contract.

Hearing for Royal Composer

A new composition by Prince Joachim Albrecht, the German composer-prince, has been given a first hearing in Karlsbad at the "Posthof," in the presence of the composer, the Princess and a distinguished audience. This novelty, a Fantasy in E Minor for large orchestra, was accorded a very favorable reception.

At the forty-eighth Tonkünstlerfest in Jena a feature of significance was the first production of an orchestral composition in one movement, entitled "Musik für Orchester," by Rudi Stephan, one of Germany's most promising composers, who, without being eccentric, manifests an extraordinary and pleasing individuality. It is not detracting from the significance of this first performance to report that the event was overshadowed by the premiere of Max Reger's "Römischer Triumphgesang," op. 126, for male chorus and large orchestra, which, in spite of the splendid effect it produced revealed in its composer no marked improvement over the Reger we have known. Another novelty was a symphonic poem, "Totenfahrt," for orchestra, soprano and violin solo, by Bodo Wolff, who conducted. The work was respectfully, if not enthusiastically received. Prof. Hans Fritz Reibold then played Stavenhagen's Second Piano Concerto in A Minor and the Festival was finally concluded with Wagner's "Kaiser-marsch." In honor of the same society "Deutscher Tonkünstler Verein," the Court Theater at Weimar gave a festival performance, under Peter Raabe, of Alfred Schattmann's comic opera, "The Devil's Parchment," which a day or two before had had its premiere.

Here is an amusing intermezzo reported from Vienna: A week or so ago a grouchy

old gentleman was sitting in the Royal Opera and following the scenes on the stage with manifest impatience. Finally, in the third act, he addressed himself to his neighbor. "I beg your pardon, sir, but when is Lohengrin coming on?" "Lohengrin does not come on at all," he was informed. "But why not?" remonstrated the old party. "Because we are attending a performance of 'Les Huguenots,'" replied the gentleman addressed. "Oh, the 'Huguenots.' Please to let me pass then. The 'Huguenots'—why I have already heard that opera four times," indignantly exclaimed the old gentleman as he officially stamped out of the theater.

Berlin, June 16.

THE Royal Opera Festival was worthily concluded with Wagner's tetralogy. "Walküre," the second night's performance of the "Ring," on Tuesday proved on a plane with the conspicuously artistic events that made up this successful festival. That here and there an artist, weary from the strenuous season or suffering from the somewhat enervating temperature, showed signs of a lack of proper energy could not kill the atmosphere of artistic distinction which pervaded this performance of "Die Walküre" as it had each and every preceding performance. Nor should one off-hand denounce innovations which at first might have appeared strange and possibly out of place. A little reasoning must soon have awakened the conviction that each and every apparently arbitrary variation in the *mise en scène* had its significance, even though one's views may have been at variance with the ideas of the management as expressed in these new scenic arrangements. That *Brünnhilde*, contrary to tradition, should, for instance, not appear in her customary flowing white robe and should have her helmet crowned with grayish-black wings instead of white feathers seems to me justifiable, considering the heroic nature of the figure. The white draperies hitherto employed seem to me, in

[Continued on next page]

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FESTIVAL OPERA SEASON IN BERLIN

[Continued from page 14]

fact, "stagnant" compared with the discreetly colored costume of the *Brünnhilde* of Tuesday night. Not quite so acceptable was the bluish gray skirt of *Wotan*, which must have prevented any manifestations of grace even with the most clever actor-singer. The somewhat gaudy coloring of *Fricka's* costume also impressed one as an exaggeration.

A finer stage presence than Rudolph Berger's *Siegfried* could hardly be found. His stature, far above the ordinary, and the erect and buoyant carriage he has recently developed add much to his fitness for the rôle. The guest of the evening was the American basso, Putnam Griswold, as *Wotan*. The tessitura of this rôle gives Griswold the opportunity to display the most beautiful register of his voice, for which he is justly noted. We were more than pleased to note that since he sang here Griswold has developed a far greater intensity of expression than formerly.

The best performance of the evening was Melanie Kurt's *Brünnhilde*. The gorgeous dramatic soprano of this splendid artist has been frequently commented upon in these columns. Here is a real artistic genius! Frau Kurt seems to improve at each hearing, and it is a most gratifying feature of her work that her development as an actress is keeping pace with her other advances. Frau Hafgren-Waag, as *Sieglinde*, was vocally satisfying, although her effects are now and then marred by a certain agitated tone production. Frau Arndt-Ober as *Fricka* did not display her exquisite mezzo-soprano to such good advantage as on other occasions when we have heard her. Possibly she was laboring under a slight indisposition. But she is too good an artist ever to spoil anything. The tremolo of *Hunding* Schwegler was scarcely likely to awaken any sympathy for a figure always likely to render itself obnoxious from the outset. The *Walküre* ensemble was conspicuous for dash and abandon of singing and acting and Kapellmeister Blech was the trustworthy guiding light that led the artists on to victory.

An Overpowering "Götterdämmerung" Performance

I omit mention of the "Siegfried" performance, which MUSICAL AMERICA's other Berlin collaborator attended and about which he will write you, and pass on to the final performance of the festival which was attended by the Emperor, the Empress, Prince and Princess Henry and other princes and princesses of the house of Hohenzollern. An atmosphere of festivity spread throughout the house, so that when the curtain parted for the Vorspiel of the "Götterdämmerung" every one in the audience must have been in a mood to appreciate anything that was good in what awaited him. No conscientious newspaper man enjoys giving way to enthusiasm if he can help it. But there are moments when only enthusiasm can convey an idea of what happened. The pictures, the light effects in the various acts, were of such almost superhuman splendor that they took one's breath away. The eye and the mind of an artist had been at work here. Let me simply recall the massive arrangement of *Günther's* hall in the first act. How overpowering was the effect produced, especially when *Siegfried* appeared and seemingly filled the entrance with his trusted *Grane*! The Rhine and the *Rhine Daughters* represented a masterpiece of stage technique—it was a dream among dreams!

But if all these scenic effects were marked by an artistic splendor such as is rarely seen, the *pièce de résistance* was reserved for the last act. The dusk of the gods as depicted in the final scene was characterized by a grandeur for which words fail me. Opinions were unanimous that such a splendid stage setting of the "Götterdämmerung" had scarcely ever been seen. We may often have caviled at Count von Huelsen's management of the Royal Opera and we may frequently have been justified in finding fault with this or that feature of his administration. But with this latest achievement he has proved himself an artistic manager of such superior merits that it would be unjust not to overlook a *faux pas* that may have occurred now and then.

Furthermore, when you add an exceptional musical interpretation of the work to the foregoing features you must congratulate Berliners on an opera house so artistically managed. Leo Blech conducted the performance with a spirit, with a grandeur of conception, that must have been inspiring to every one of the artists. Berger, as *Siegfried*, was better vocally and dramatically than he had ever been before. I have never heard him in so masterful a performance. Frau Kurt, as *Brünnhilde*, also surpassed herself. This wonderful woman, who sang the three *Brünnhildes* three nights in succession, in-

terpreted the last and most difficult rôle as it probably has not been interpreted in the Royal Opera since the days of a Lehmann or a Sucher. At first, apparently somewhat tired, or, perhaps, saving herself, she developed a tone volume in the second and third acts that would put most *Brünnhildes* of the present day to shame. And her high clarion tones have the rare quality of always being sung, of being possessed of a tonal beauty not often heard.

It requires an artist of the caliber of a Paul Knüpfer to awaken such interest in the rôle of *Hagen* as was given to it on this occasion. He, as but few others, makes one regret that Wagner has not given this figure the importance throughout the opera which it holds in the first act. Herr Wiedemann made the impossible almost

entire; Hermann Jadowker, as *Raoul*; Putnam Griswold, as *St. Bris*; Jan Forsell, as *Nevers*; Paul Knüpfer, as *Marcel*, and Fräulein Engel, as the *Page*, a truly powerful combination, which was well supported by the interpreters of the lesser rôles as well as by the chorus. Herr Blech displayed his wonted skill and judgment in leading the orchestra through the many intricacies and elaborate and often purely affected phrases of Meyerbeer's music. The principal honors of the evening fell to Herr Jadowker, who, to the end of his long and difficult rôle, maintained a fresh and beautifully balanced tone, which, combined with his faultless breath control and vocal and histrionic technique, justified the ovation accorded him after the duet in the fourth act. The remaining male principals one and all won splendid recognition. Herr Forsell was conspicuous for the pleasing

actress no less than as a singer, qualify her admirably for this part. Her portrayal of the amorous *Marschallin* was characterized by distinct feminine grace and the altogether appealing manner of the real aristocrat. In her vocal task she was equally successful, displaying all those qualities of purity and freshness of tone, beauty of phrasing and plasticity of voice which earned her such immediate favor in America. Her voice in addition seemed to have absorbed some of the pathos of the rôle, which fact lent just the required emotional note to her interpretation.

Herr Knüpfer was an irresistible *Baron Ochs*, vulgarly loud and boisterously humorous, and though the vocal requirements of his part presented no very great difficulties he found occasion nevertheless to demonstrate that his well-matured bass retains all its known qualities of resonance and power. Fräulein Artot de Padilla's voice in the rôle of *Octavian* was deliciously free and unrestrained and Fräulein Dux, as *Sophie*, pleased more by her artistic finish than by the beauty of her tones. The applause at the close was shared by the composer, who appeared before the curtain with the principals.

Opening of the "Ring"

With the sixth festival opera, given on June 9, Wagner figured on the list for the first time, with no less imposing a work than the prelude of the "Ring." For the "Rheingold" a good all-round cast was chosen.

Here again Herr Knüpfer, as *Fasolt*, was conspicuous both by his singing and his acting. Herr Hoffmann failed to convince as *Wotan*, his voice lacking its habitual freedom. The remaining male characters were good.

Frau Hafgren-Waag sang and acted the part of *Freia* in a manner most commendable. The volume of her voice is only equaled by its clarity and flexibility, while her breath control leaves nothing to be desired. Frau Goetze possesses a rich and smooth contralto, though her conception of the part of *Fricka* lacks a certain vigor always associated with the character of the severely chaste goddess.

Conductor Blech again led the orchestra and produced many truly vivid effects, avoiding any over-vehement climaxes and displaying a due respect for the importance of the voice.

The special feature of this production of the "Ring" is the new *mise en scène*, which is a wonder of beauty, taste and ingenuity, arguing careful, intelligent and profound study. Full advantage has been taken of the wealth of tone and color provided by the Wagnerian imagination, and the result achieved by the Royal *régisieur* is a series of pictures, all in perfect taste, in a most gorgeous and elaborate setting.

Strauss appeared once more on the Festival program, this time with "Ariadne auf Naxos," but with the scene shifted to another royal stage—the Königliches Schauspielhaus. The combination of comedy, burlesque and pathos which Strauss has taken for a background and so skilfully expressed in his music received renewed recognition on this evening.

Frau Denera, as *Ariadne*, was a compelling figure and sang with ease and fluency, exhibiting a ready command of "color" in her interpretation. Francis MacLennan, the American tenor, who has so often been identified with the part of *Bacchus* in this work, displayed his habitual forcible and invigorating style. His singing was characterized by manly resonance and remarkable clearness of the head notes. Fräulein Alfermann's mastery of the elaborate and ornate coloratura passages in the *Zerbinetta* rôle evoked great admiration, though the part is not one in which her plastic and well controlled voice is heard to the best advantage.

A Fine "Siegfried"

"Siegfried" formed the eighth number of the Festival program given on June 12 and from the beginning Herr Kirchhoff riveted the attention of the audience. His was a spirited *Siegfried*, alive with animation and carrying a note of conviction that will not easily be forgotten. Herr Bischoff, as *Wotan*, was dignified in bearing, but his voice often sounded stiff and wooden. Only in the last act did he rid himself of this defect, which spoilt an otherwise praiseworthy performance. The *Mime* of Herr Henke was a skilful histrionic display and his exceptionally clear and distinct enunciation was most welcome. *Brünnhilde*, as depicted by Frau Kurt, with her rich and voluminous soprano, so warm and appealing in its tone, was a lovely impersonation. She aroused enthusiasm by her splendid range as well as by the vigor and abandon with which she acted the love scene with *Siegfried*. Fräulein Dux, as the *Woodbird*, was evidently indisposed.

The close of the second act brought an ovation for Conductor Blech, who fully merited the plaudits of the audience by his discreet and effective reading of the score. F. J. T.

PREPARING FOR AMERICAN TOUR IN ORATORIO



Mr. and Mrs. Romeo Frick, of Berlin, with Dr. Paul Ertel, the Berlin Critic and Composer

BERLIN, June 16.—The special branch of local art now occupying the time and energy of Mr. and Mrs. Romeo Frick, of Berlin, is oratorio, in anticipation of their projected American tour, in which they intend singing the leading oratorio works in both English and German. Romeo Frick is an accomplished oratorio singer, having studied under M. Alberto Randegger in

London. Mme. Frick will conclude a busy season with a song recital in Hamburg next month and in September next the Fricks are to give their second Berlin program of American songs, in which some twenty composers will be represented. The accompanying snapshot shows these singers with Dr. Paul Ertel, the Berlin critic and composer, whose compositions they sing to his accompanying. F. J. T.

possible by making a manly figure out of the unmanly *Günther*. Herr Habich was an admirable *Alberich* and Frau Hafgren-Waag was vocally an excellent *Gutrune*. Worthy of especial emphasis also was Frau Arndt-Ober, who in the trio of the *Norns* was the redeeming feature and whose voluptuous mezzo-soprano was so ravishingly revealed in the part of the *Third Rhine Daughter*. Fräulein Dux, by the beautiful silvery quality of her soprano and her tasteful style of singing, could not have been shown to better advantage than as the *First Rhine Daughter*.

Not an iota less enthusiastic than any other opera admirer in the house was the Kaiser, who stayed to the last and whose emotions were evident.

A Vision of Wealth

So Marguerita Sylva, the famous interpreter of *Carmen*, has been engaged to impersonate her celebrated rôle for the moving picture films! I wonder how many of our readers have been stimulated by this announcement to think of the possibilities that may be in store for opera singers! Visions of incomes never dreamed of rise before me. I see opera singers deriving unlimited wealth from this new source and consequently newspapers like MUSICAL AMERICA drawing such an annual revenue through their advertisers that every correspondent may buy a private steam yacht or else give the blacks of central Africa an operatic training! O. P. JACOB.

Berlin, June 16.

FRIDAY'S performance of "Die Hugenotten," the fourth of the Festival series, proved one of the most brilliant and successful so far given and stands out conspicuously as a magnificent example of the sort of work that can be accomplished by this institution. Included in the cast were Frau Andrejewa-Skilondz, as *Marguerite of Valois*; Frau Miekley-Kemp, as *Val-*

and sympathetic timbre of his well trained baritone.

Putnam Griswold, the American basso, who sang as a guest, was a very distinguished *St. Bris*. The rôle is exceedingly well adapted to his voice.

Of the women of the company Frau Andrejewa-Skilondz's coloratura singing was to be commended as well as her gracious and dignified conception of the character of the *Princess of Valois*. Fräulein Engel proved a spirited *Page*, though vocally we have heard her to more advantage, and Frau Miekley-Kemp as *Valentine* improved in both voice and manner as her part unfolded itself. A feature of interest attached to this evening's program was the appearance of the Kaiser, unattended, in the smaller royal box, where he paid rapt attention, applauding vigorously and departing only toward the very end of the performance. During one of the intervals three of the principals, Frau Miekley-Kemp and Messrs. Jadowker and Forsell, were received by His Majesty and congratulated on their interpretations.

Strauss Conducts His "Rosenkavalier"

For the fifth of these jubilee operas, "The Rosenkavalier," with the composer himself as conductor, was the choice. The cast was familiar to Berliners, the principals being the same as those who achieved such a signal success at the Berlin premiere. It included Fräulein Hempel, as the *Marschallin*; Fräulein Artot de Padilla, as *Octavian*; Fräulein Dux, as *Sophie*, and Herr Knüpfer, as *Baron Ochs*. For Americans especially this production must be of interest, in view of the contemplated staging of "Der Rosenkavalier" next year in America (provided the existing financial difficulties between composer and managers can be overcome), with Miss Hempel in the rôle of the *Marschallin*. It would be difficult to improve upon this choice, either vocally or histrionically. The gifts which Miss Hempel so happily possesses as an

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EXPOSITIONS AND LOCAL MUSICIANS

San Francisco now faces the inevitable problem of musical administration which arises whenever a world exposition is projected. The fire of discussion has already raged in musical journals, having been ignited by an editorial in the *Oakland Tribune*, which restated the old thesis of San Francisco musical cliques, and argued for a musical administration of high character from an outside source. San Francisco, it may parenthetically be remarked, has no monopoly on musical factions.

The problem is this: Shall the musical administration of world expositions be given to local musicians, and the exposition city thus show the world what it can do? Or shall the administration be given to world-famous musicians from metropolitan musical centers afar, to insure a broad appeal to the visitors to the exposition, or, what amounts to the same thing, for advertising purposes?

It is certain that any city of America to-day capable of inaugurating a world exposition will possess resident musicians thoroughly capable of providing a broad, up-to-date, musical administration. The only possible exception may be the post of orchestral conductor, for here Americans have had little opportunity for experience as yet, and not every large city of America can offer a conductor who may be regarded as brilliantly capable of interpreting everything, from Beethoven to Sibelius. San Francisco, however, possesses able conductors.

The business management of an exposition may naturally feel that a greater financial success is to be gained through the appearance of world-famous names upon its musical staff. It is doubtful, however, whether this is the case. People go to an exposition for the exposition, and take the music incidentally, as they take the other features incidentally. A striking and splendid program of musical events is just as likely to attract them as the use of noted names. The latter, after all, are usually noted only in musical circles, and have no particular drawing power with the general public, and it is upon the general public that the success of an exposition depends.

Two debts, perhaps, are owed in these matters—one to the local musicians who have brought the city up to its present musical development, and one to the visitors from all the world, who may require a certain amount

of the kind of assurance which world-famous names give. These debts might be discharged satisfactorily by giving the actual posts of the musical administration, involving paid work as well as the accruing honor, to resident musicians, and procuring a number of world-famous musicians as advisory board, whether their presence is expected or not.

AN IDEAL PROJECT FOR CHICAGO

It is pleasant to see that Chicago, as announced in *MUSICAL AMERICA* last week, has embarked in so auspicious a manner upon the enterprise of giving good music to the people. The name "Civic Music Association" sounds well, and the persons associated with it are among the best that Chicago affords. Chicago has been regarded as a commercial and materialistic city, but cities bearing that reputation have not infrequently led in a surprising manner in the launching of ideal enterprises. The work, as planned, is remarkably—even dangerously—comprehensive. An elaborate formulation has been made of the various matters to be undertaken, including choral and orchestral clubs at each center, lecture-recitals, opportunities for young artists, production of local composers' works, of distinctively American music, etc.

In undertaking matters of this kind it is well to have a clear idea of what should be attempted. As the work progresses, however, it will undoubtedly be found that some of these ideas will lend themselves to valuable and rapid development, while others will not. Two years of effort should show pretty definitely which lines of advance are best adapted to local conditions. Probably the greatest thing to be accomplished will be the familiarization of the people with the best music. People need only to know good music to like it, and upon such a broad familiarization only can a musical community be reared.

The difficulty with providing opportunities for young artists by such means lies in the fact that it is practically impossible to give them publicity through the usual critical channels. As these young artists can be paid but little and will perhaps receive nothing for these performances, they are apt to feel in the course of a little time that they are being taxed to no advantageous purpose for themselves. The attempt to produce "distinctively" American music will lead to bitter wars, of which the promoters of the enterprise little dream before emerging themselves in the notions and passions of this vexed question. The production of works by local composers wherever undertaken precipitates an avalanche of mediocrity, difficult for committees to control.

Chicago's plan is, however, magnificent, and will certainly result in a great musical advance by the community.

BUSINESS MAN AND MUSICIAN

William Hinshaw, the distinguished baritone, was recently quoted in *MUSICAL AMERICA* with reference to the American business man's attitude toward music and the musician. The musician is so thoroughly established an institution in the Old World, and his art so long since respectable, that he finds himself on the same footing with every one else as he mingles in society. In America he is still regarded as something of a freak, and is looked upon with pity mitigated sometimes with a certain sneaking admiration for his special abilities. At least, in a general American company, he feels himself somewhat isolated by an attitude on the part of the others not easy to analyze or define.

It is difficult to see how the attitude of the American business man toward music and the musical life can be changed in the present upgrown generation. The attitude toward business and life has become too hardened. Since America is now producing such an enormously increased number of musicians and persons educated in music, another generation will spontaneously, in the course of evolution, hold a somewhat different attitude. In succeeding generations a normal attitude toward art and artists will be still further developed. It is a case of geometrical progression, for each musician and musically educated person influences the attitude of a number of other persons.

In American cities of long established musical culture, such as Boston and New York, there are many business men who hold as normal an attitude toward the musician as Europeans. But they are not yet numerous enough to afford a guarantee that any company of business men will hold such an attitude, as is practically the case in Europe. There is probably no more normal relation of the business man to the musician in America, and perhaps in the world, than that which exists in San Francisco. This is largely the result of the developments within the Bohemian Club.

It is a waiting and working game, to make the gain which Mr. Hinshaw desires, and the present generation will not witness the last inning.

PERSONALITIES



Christine Miller and the Captain

Christine Miller, one of America's most popular concert artists, has just arrived in Paris to begin her first European sojourn. The snapshot reproduced herewith shows the contralto with Captain Meyerdericks on the bridge of the *President Grant*. "A most wonderful voyage," is Miss Miller's crisp comment on the trip over.

Becker—Gustav L. Becker, who had contemplated accepting a position offered him as head of the musical pedagogy department in a large conservatory in the South, has decided to remain in New York. He will continue his work here as teacher and concert pianist next season.

Falk—Jules Falk, the violinist, leaves Saturday for a concert tour in Europe. He will return in October to begin a series of concert engagements in the United States. While abroad he will spend some time with his former teacher, Eugen Ysaye.

Dufft—Dr. Carl Dufft, the New York singer and teacher, will spend the Summer at his farm in Orange County, N. Y. Dr. Dufft is fond of raising cattle and chickens and gardening is his principal hobby. However, he is making arrangements to come to town once a week, Mondays, to give a few lessons at his studios in Aeolian Hall.

Guard—William J. Guard, general press representative of the Metropolitan Opera House, is the author of a characteristic postal from Rome, addressed to "Everybody, Editorial Department, *MUSICAL AMERICA*." The text reveals the fact that Mr. Guard is enjoying the scenic wonders along the Via Appia.

Cahier—Mme. Charles Cahier, the famous American contralto, heard in this country last year at the Metropolitan Opera House, is at present resting at her home in Vienna. She has decided to remain in Europe until October, 1914, then return to America. She is preparing for Wagner and Mozart festivals, for which she has been re-engaged in the Fall.

Scotti—Antonio Scotti, the Metropolitan Opera baritone, now at Covent Garden, is regarded in London as a Beau Brummel, and many say he sets the fashion for correct dressing. Scotti is a great social favorite there, but retains always his fondness for New York. For one thing Scotti believes the New York climate is much better than London's for a singer. Like Dinh Gilly, he "likes London very much," but "there is no place like Broadway."

Bauer—A point which the critic of the London *Telegraph* emphasizes in a recent tribute to Harold Bauer is the fact that the pianist's programs are invariably out of the usual. "Not," this critic explains, "that Mr. Bauer has a weakness for discovering novelties in the ordinary sense of show pieces, but he has a praiseworthy way of allotting a place on his programs to works familiar in piano literature but seldom offered by first-rank artists."

Kreisler—Fritz Kreisler, the distinguished Austrian violinist, has finished his work for the season, giving his final concert in London the middle of June. He is now at his home in Berlin, where he purposes staying until the latter part of July, when he will go to the mountains for a few weeks to get a complete rest and a reserve of strength for the big tour he is to make in America next year. During the last season Kreisler played 142 times, including twenty appearances in America.

Farrar—Geraldine Farrar is always finding time to do graceful things. A few weeks ago the principal of the school she attended in Melrose, Mass., was surprised to receive from her a check for \$250 which she asked might be spent for the benefit of the school. The school had recently purchased a talking-machine, but had little money left with which to purchase records, and accordingly the first use put to the money was the acquisition of a complete set of Miss Farrar's own records. With the rest of the money other records of great singers are being bought and the beginning of a valuable library of this kind has been made.

Melville—Marguerite Melville, the American pianist, has taken a high place in the artistic life of Vienna and is being made much of socially as well. She is considered one of the greatest beauties of the Austrian capital. One of Leschetizky's aptest pupils she has been called the master's "lightning rod" because she helps to keep down his storms of temperament. Miss Melville is a native of New York, and in private life is the wife of Dr. Karl Liszniewsky.

OLD SPINET SUGGESTED FOR USE IN BACH FESTIVAL



Spinet Built at London in 1704 and Now in Possession of Godfrey Pretz, Allentown, Pa.

ONE of the oldest examples of the forerunner of the piano, namely the spinet, is in the possession of Godfrey Pretz, an Allentown (Pa.) musician, who found it in the garret of an old Moravian family at Emaus, Pa.

This spinet is one built by Thomas Hitchcock, of London, in 1704, and Mr. Pretz has had it carefully repaired so that it is now in perfect condition. Mr. Pretz, who is himself an accomplished flutist, has given musicales at his home, using the spinet as

an accompaniment for his solo instrument, as its peculiar quality of tone blends unusually well with that of the flute.

It has been suggested that it might be a happy thought for Dr. J. Fred Wolle, who has charge of the Bach Festivals at Bethlehem (which is but a few miles from Allentown) to use Mr. Pretz's spinet in his performances of the "St. Matthew Passion," since it is ideally suited for the accompanying chords in the passages of dry recitative.

SINGING FOR THE QUEEN

Mme. Albani Recalls Experiences in Time of Victoria

Much interest has been aroused, says the *New York Telegraph*, by the report that the King and Queen contemplate reviving the state concerts which were discontinued after the death of Queen Victoria in 1901. It used to be the custom to give two concerts every season in the ballroom at Buckingham Palace, and the Lord Chamberlain issued invitations for about 1,000 guests for each of them.

In "Forty Years of Song" Mme. Albani, Queen Victoria's favorite singer, who appeared at a state concert once at least every season for many years, gives some interesting facts regarding the etiquette which prevailed at these court functions.

After remarking that they were organized by the "Master of the Musick," Mme. Albani records that it was in 1872, during her first London season, that she was honored by a command to sing at a state concert. She was very grateful, but extremely nervous, for it is an ordeal for a young singer to stand before a gathering of royalties and a crowd of celebrated persons.

"On this occasion," she says, "my nervousness was increased by my reception, for no one had thought of telling me that it was not etiquette to applaud, and consequently when my first effort was received in dead silence, as it seemed to me, I sat down, feeling that I had made a complete fiasco.

"But my equanimity gradually returned when I found that every piece, however greatly it might be appreciated, was never openly applauded or encored. * * * A quiet solemnity prevailed at these state concerts, but on one occasion I remember the room being disturbed all at once by a very unusual and not particularly pleasant sound. The most excellent acoustic properties of the concert room at Buckingham Palace enabled this sound to be heard all over it, and it was then seen that the Chinese Ambassador, perhaps not being ac-

customed to European music, had fallen asleep. He had awakened suddenly, giving vent to a loud snore, half snort, half groan, greatly to the amusement of everybody."

Mme. Albani's reference to the "Master of the Musick" reminds one that this position has been held for many years by Sir Walter Parratt, who, apart from the arranging of state concerts, conducts the music at royal baptisms, weddings and funerals. He has rooms at Windsor Castle and Buckingham Palace, and has charge of the finest private library of music in the world. It was due to his initiative that a strong room was built at Buckingham Palace to preserve the musical treasures which accumulated there.

Under the direction of the Prince Consort and King Edward, no effort was spared to make the collection as complete as possible. Among the priceless volumes in Sir Walter's care are nearly a hundred in Handel's own handwriting.

Seven City Tours for Carreño with Two Leading Orchestras

Mme. Teresa Carreño has selected the Everett piano for use on her coming tour of the United States next season, under the management of the Wolfsohn Musical Bureau. More than fifty concerts have been booked for Mme. Carreño, indicating that her popularity is increasing throughout the United States. Her tour will open on October 30, when she will play in New York with the Philharmonic Society, and in the following week she will make a tour through New England with the same organization. Later in the season she is to make a second appearance in New York with the Philharmonic Society, appearing in one of its Sunday afternoon concerts. During the season Mme. Carreño will also tour with the Boston Symphony Orchestra, playing in seven cities, under Dr. Karl Muck's direction. Her tour with the Philharmonic will also take her to seven cities. Several other orchestras will have Mme. Carreño as soloist.

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THE MODEST COMPOSER

A "Rara Avis," but There Have Been a Few Shining Examples

Sir George Grove once wrote that Schubert was the only modest musician that ever lived. While this is not strictly true, it cannot be denied, writes Henry T. Finck in the *New York Evening Post*, that Schubert (like Grieg in our generation) would have got along better had he been more inclined to at least "admit" his superlative genius without trying to prove it.

At a recent auction sale in Berlin, one of the most coveted articles was a letter from Schubert to his brother, Ferdinand, relating to his quartets. To-day it is admitted by all competent judges that the Schubert quartets are in the very front line of chamber music, unsurpassed by any one. But here is what Schubert wrote when he heard that his quartets were being produced by Ferdinand:

"It would be better for you to give your attention to other quartets than mine, for they are of no value, except in so far as they may please you, who like everything I have written."

For this letter the Berlin auctioneer got 1,500 marks, or nearly \$400, which is probably more than Schubert got for all the chamber music he ever composed—and he was most prolific.

Edward MacDowell was another composer who was too modest and probably one or two more might be named; but most musicians have wisely borne in mind the motto of the German comic poet:

Bescheidenheit ist eine Zier,
Doch weiter kommt man ohne ihr.

Boston Symphony to Lose Its Only Unenviable Distinction

When the Boston Symphony concerts begin again in the Autumn, the orchestra, according to the *Boston Transcript*, will happily lose one of the distinctions that have set it apart from other orchestras—its only distinction, in point of fact, that has not been a merit. For some singular reason, never satisfactorily unfolded, that came finally to have a suggestion of perverse obstinacy in it, the powers that be

in the Symphony Orchestra have clung persistently to the single harp. Then, at last, came the pitiful and preposterous dilemma of the final concerts of the Spring. The one harpist of the orchestra died suddenly. Since it is a "non-union" band and the only one in the United States, not an expert harpist was obtainable to replace him. For three pairs of concerts, the Symphony Orchestra was harpless and the foremost orchestra of Europe and America was in the ridiculous plight of playing an important symphony by Mahler with a piano and a celesta twanging in lieu of a harp and of celebrating the universal centenary of the birth of Wagner by the performance of three overtures in which he had considerably used no harp. Henceforth the Symphony Orchestra will have two harps and two harpists regularly employed.

Wife's Devotion to Music Causes Husband to Seek Divorce

CLEVELAND, Ohio, June 24.—The devotion of his wife to her musical career instead of to housewifely duties was one of the chief reasons why Thomas S. Vaughn to-day brought suit for divorce against Mary Glessner Vaughn, prominently known as a singer. Mr. Vaughn declares that between March 24 and April 15 his wife neglected him so much that he was compelled to ask his neighbors to wait upon him during an illness. The wife's mother explained the suit as follows: "Mr. Vaughn did not want his wife to continue her musical career. Instead, he wanted her to be a housewife." Mrs. Vaughn will not contest the suit, but will continue doing concert work.

Schumann-Heink to Give Ocean Grove Recital in Mid-July

Mme. Schumann-Heink is to be the opening feature of the musical season along the Jersey Coast. Her managers, the Wolfsohn Musical Bureau, have arranged for her to give a recital in the Auditorium at Ocean Grove on Monday evening, July 21. This will be the first time that Mme. Schumann-Heink has been heard in such an extensive program at the popular Jersey resort.

WILL PRIZE COMPETITIONS HELP THE CAUSE OF NATIONAL OPERA?

Are We Coddling Our Composers?—Lessons in the Operas Already Produced—The Libretto, Moral and Otherwise—Material in American History and in the Life of the People—Belasco's Plays as Subjects for Musical Settings

MAURICE HALPERSON IN "NEW YORKER STAATSZEITUNG"

Translated for "Musical America" by A. Walter Kramer

IN recent years in music we have experienced a rapid advance, a lightning-like change of fortune, such as can hardly be reckoned a commonplace, even in our quick-paced and feverish country. This has reference to the American opera composer, who from obscurity has been raised to a seat of honor. He who was a martyr is now esteemed a hero.

The change dates back five years, and today the American opera composer is protected, cared for, cajoled and rolled up in cotton like a frail infant. One would faint contract with the elements to surround the delicate image with a high wall, so that naughty boys might keep away.

But how should one set about to level a

road for this American national opera? American history offers no model. It is impossible to imitate the brilliant industrial example of the country and protect the needy musical "infant industry" by a high tariff. Were this adopted no foreign opera would be allowed to enter, of course, and thus the public would be compelled to listen to our own works, whether or no.

It seems to be certain, however, that fair play is being shown the American composer. Oscar Hammerstein claims that by giving Victor Herbert the commission to write "Natomia" he started the ball rolling. His move was undoubtedly an example of his unflinching instinct for what is worth while. The haughty Metropolitan at first took no notice of it, but, after the production of Converse's "The Pipe of Desire" came its \$10,000 prize competition, which enticed Parker's "Mona" from his desk, where it would have done better to lie peacefully forever. During the season just past we have heard Walter Damrosch's "Cyrano" and for next year we are promised Victor Herbert's "Madeleine." In the interim Dippel took up Herbert's "Natomia," orphaned by Oscar Hammerstein's withdrawal from the field. Campanini, the new manager of the Chicago-Philadelphia Opera, has offered \$5,000 for the best American opera submitted, and the National Federation of Women's Clubs, which counts as members many thousand of women in all parts of the country, announces officially that there is deposited in Los Angeles \$10,000 in "cold cash" for the winner of its American opera competition. A short time ago the sum of \$40,000 was further appropriated for the mounting of this prize opera in the Spring of 1915 at the biennial convention of the National Federation. And, what is more, this prize competition is to be made permanent and to be held every four years.

Question of Morals

It must be admitted that in both of these latter prize offers an error which the Metropolitan's competition involved has been avoided. For, while the latter was open only to composers born in America Campanini makes his for composers "resident in America." This opens the way for men like Herbert, Damrosch and others to enter the lists. The ladies' committee of the National Federation has unfortunately brought into its offer a characteristically American condition which reads: "The libretto must be worthy of the sponsorship of the National Federation." Alas, that is asking much! MUSICAL AMERICA made the matter clear when it reported that the association would not consider operas like "The Jewels of the Madonna," "Thais" and "Cavalleria Rusticana," since the librettos of those works would be rated as of questionable moral standing.

"Questionable morals" and an opera libretto! I surely am not a champion of perverted opera characters like Richard Strauss's hysterical princesses, *Salomé* and *Elektra*, nor of stories like that of Wolf-Ferrari's "The Jewels of the Madonna." But "Thais," whose heroine is a penitent

Magdalen, or the harmless "Cavalleria"! Is it because of their references to illegitimate love affairs that we must exclude them? On such grounds one would have to exclude also "Faust" and "Carmen." Nor could "Die Walküre" be accepted and Wagner's exalted love poem, "Tristan," would have to be rejected on the same principle. Even *Evchen's* arbor-rendezvous in "Meistersinger" is of questionable morality. If this rule were adopted it would be better if love were completely barred from operatic stories. Then at last the long-sought American specialty would be at hand!

But, seriously speaking, how should one go about bringing forth this American national opera? Let us look at Europe of old. In the beginning Italian opera took root in the stories of gods and god-like heroes. Whatever was not along these lines was reckoned as ordinary, inartistic, forbidden. But after the national style became fixed the choice of subjects counted for little, a thing not alone true of Italian opera. Was Donizetti's "Lucia" Scotch? Were the Schiller operas of Verdi, "Die Räuber," "Luisa Miller" (Love and Intrigue), "Joan of Arc" and "Don Carlos" German? Assuredly not.

The classic German opera moved, on the other hand, in the realm of the ideal. It was common property, for Gluck was developed through France, Mozart through Italy. Even Beethoven's "Fidelio" speaks in a universal tongue, not specifically German. With Weber the true German note came into expression for the first time. Regardless of occasional excursions into fantasy, he used figures of the every-day world. He placed real persons on the stage, children of German feeling and of the German world of thought. He created from the springs of German folk-lore and sang the original songs of his land.

Material in Abundance

So let the American composers search into the life of their own people and attune their instruments. Some one will ask what this people is and where these folk tunes are. Our country has no artistic traditions; it does not even offer musical foundation-material. The music of the Indians is entirely sterile and unproductive, and our folk-songs are too personal. Neither the plantation melodies of the negro nor the syncopated ragtime-rhythms offer a cornerstone for national development. The national note will therefore have to be created.

What have our operas thus far been made of? The Indian "Natomia," the symbolical mythology of "The Pipe of Desire"; the shadowy "Mona" of old Britain, "Cyrano," wrought with honest and ardent effort, filled with Wagnerian flourishes and with the learning of the musical man-of-the-world, which aimed at bringing to flower here, of all places, the spirit of French romance—wretched examples, these! Outlandish themes!

But where shall American opera subjects be found? Look about you! There is a much greater variety than you suspect. Our history is not long, but it is colorful and sufficiently romantic. Both the Revolutionary and Civil Wars would supply a splendid background for a cleverly managed love story which one could surround with truly American characters. Some years ago I saw Belasco's production of "The Warrens of Virginia," and although at that time there was little talk of American national opera it seemed to me to be a play that would make magnificent American operatic material. Belasco's work, anyway, fairly cries for musical setting. Not his "The Girl of the Golden West," since its unwashed gold miners are an unmusical lot. I regretted very much at the time that Puccini should choose the "Girl." It was very likely the breathless poker game that in-


duced him to make his choice. I had suggested to him Belasco's "Rose of the Rancho." It begins like an opera; for some time there is only music, moving harmonies, which gradually take on a definite melodic line. However, he did not like the last act. It was just this last act which had impressed me so much. One may object that there is too much of the spectacle in Belasco's work. This too I would consider an advantage, for this is real American local color. It is what sounds the individual note in American drama. Why should it not lend itself to our national opera as well?

There are also legends of distinctively American character. "Rip Van Winkle," for example, the possibilities of which with a folk-like treatment are by no means yet exhausted. In one of the most prosaic New England States an old woman told me very pretty tales of mountain and forest. And what about a comic opera national in scope? For such work plenty of material and capital types could be gathered in the cities and in the country. There is no reason why such material should not be suitable for music.

Advice to Librettists

What object is there in these prize competitions and in their kindly intentioned nurturing of a national opera? If it is only to put several of our best musicians to work and to swell their bank accounts, then there is no use in dwelling on the subject any longer. But if one wishes to consider seriously the difficult question as to whether it is possible by this means to bring about successful results then the matter is worthy of deliberation. First, it is necessary to extract from the life of a people that which should be given to it in finished form. One cannot proceed according to the examples of the classicists, Wagner and the Italians. The librettos must be of the greatest simplicity and clarity, but I would not put forward as an example such childish babblings as are contained in the libretto of "Natomia," which I prefer, nevertheless, to the hollow turgidity and the pedantic style of the librettos of "The Pipe of Desire" and "Mona." Without compunction I would have cut more than half of each of them. How is it possible for a composer to express something individual or characteristic of his people with this symbolism and mysticism, this "psychological motivation," this use of the purely abstract? In the first steps toward creating a national opera such things should be especially avoided. Take care, then, ye composers! Break the heart of your friend, the librettist, by sternly rejecting rather than spoiling your opportunities for success at the very start. I should like to give special praise here to the sound understanding and poetic taste of W. J. Henderson, who in "Cyrano" wrote thoroughly musical and very usable verses. To be sure, he had the fortune of being able to build upon the genius of Rostand.

Another question. Should we and must we have a national opera? The example of our unmusical English cousins is not a standard. In the days when the Indians were still hunting the wild buffalo in our land England had a brilliant opera with "stars," numbering among them the most celebrated and expensive singers. But the English have as yet no national opera. One might close the inquiry by a shrug of the shoulders and the remark that the English are unmusical. But the Americans are surely not, for this cosmopolitan land contains Germans, Italians and Slavs, all of whom are able to boast the good graces of the muse. If one considers the Viennese especially musical it must be recognized that it is because of the mixture of various nationalities in the Austrian capital. We have the same conditions here. Prize competitions are at present but a sport which we are able to afford. The American national opera will arise as soon as we have gifted composers who are able to create honestly and individually, using material and types that are truly national.



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MENDELBERG IN BERLIN BEETHOVEN FESTIVAL

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BERLIN, June 16.—It would seem as if the concert season in Berlin were never to come to an end, for no sooner had the great Bach-Beethoven-Brahms festival ended than a Beethoven Festival was announced by the Concert Management Laser. This was held in the Philharmonie, beginning June 9, with a host of brilliant soloists and under the conductorship of Mengelberg.

The program of the first of the four evenings contained the overture to "Egmont," the G Major Piano Concerto, Phantasie for Piano, Choir and Orchestra and as a final number the Fifth Symphony in B-flat Minor. Arthur Schnabel displayed his accustomed brilliancy at the piano, and with the concerto drew from the small audience the first intimation of the festival spirit. His was, indeed, a work of art remarkable for delicacy of coloring and finished technique.

Willem Mengelberg is not, strictly speaking, a Beethoven interpreter, as was evident from his treatment of the "Egmont" Overture, in which various little subtleties were passed by. He was much more successful with the C Minor Symphony, the last movement especially being admirably rendered. The Bruno Kittel Choir, under its leader, Bruno Kittel, was responsible for some excellent tonal effects, primarily in the soprano parts, though it is not to be denied that we possess choirs in Berlin that would not have failed in so many attacks, nor have evinced such a lack of substance in the ensemble work.

On the second evening, besides three instrumental works by Beethoven, under the same conductor, the assistance of Heinrich Knoté was obtained. He sang the "Florestan" aria and the *lieder*, "An die ferne Geliebte" and "Adelaide." It must be acknowledged with regret that Heinrich Knoté's day is waning. Furthermore, it was once again brought to our minds that even the best of opera singers, and among those who sing Wagnerian rôles, Knoté must be included, fail to cut so good a figure on the concert platform. Knoté's art is not well adapted to Beethoven, and his performance, in which purity of intonation was not unalloyed, was further un-

JUVENILE ORCHESTRA PLAYS HAYDN'S "TOY SYMPHONY"



A Group of Young "Symphonists" of the Irving School of Music

THE Wanamaker matinee recitals continue to draw large audiences in spite of the warm weather. On Wednesday afternoon of last week the Irving School pupils were presented by C. I. Valentine, director. Alexander Russell, concert direc-

tor, gave a half-hour organ recital of Wagner, Grieg and Schubert compositions. The concert was particularly interesting, as most of the music was furnished by very young pupils. The vocal numbers were furnished by Kurt B. Klebe, tenor; Werner B. Klebe, baritone; Ida Woodbury Seymour,

Pauline G. Walter and Maybelle E. Northcutt, sopranos. Enthusiasm was aroused by a group of young performers playing Haydn's "Toy Symphony." They gave a splendid account of themselves and displayed confidence that could be acquired only through intelligent training.

GEORGE HAMLIN ON OPERA IN ENGLISH

Tenor Tells Naples He Favors It When
Composer Writes to an English
Libretto

NAPLES, June 10.—George Hamlin, the American operatic tenor, is in Naples. Hamlin is said to have created something of a sensation in the United States last season with the Italian fervor of his interpretation of *Gemaro* in "The Jewels of the Madonna." This reputation has preceded him to Italy and on account of it, he is regarded as a personage of much interest by the Neapolitans.

When asked his opinion on the much-discussed subject "opera in English," Mr. Hamlin said: "It seems self-evident that the tongue for an opera is the one in which it was originally composed. Any writing is bound to lose through translating. Look at the German *lieder*, for example; the English translations, except in a few rare cases, are atrocious. A perfect metrical version is, of course, well-nigh an impossibility; for, to reflect the equivalent meaning of the poem in another language, using correct rhythm, syllables and vowels to fit the music, and still not destroy all the life of it, requires more ingenuity than most translators possess, or, perhaps, more resources than our language affords.

"Of course, let us have opera in English—when the composer writes to an English libretto! After all, this seems more or less a tempest in a teapot, as the average grand opera audience would claim that, no matter what the language, the words are unintelligible across the footlights. An agitation might concern itself more profit-

ably with inducing the generality of opera singers to improve their enunciation so that they could be understood. And also, to suggest the propriety of having only one language used at a time on the operatic stage! Many a time on the continent, I have heard the chorus sing in German, say, while one star 'guest' used Italian and another French. Such a system offers variety, at least!"

Lowell Institution Has New Course for Teachers

LOWELL, MASS., June 24.—In recognition of the need for well-trained supervisors and departmental teachers of music in the public schools, the State Normal School at Lowell in September will provide special courses to equip students in this branch of work. These courses will be open, not only to graduates of other institutions but to music students generally, the object being to broaden the field of musical education and determine methods of obtaining the maximum results in teaching without any particular series of text books.

Bride's Own Music Sung at Her Wedding

With the accompaniment of music of her own composition Aimée Schwab, daughter of Joseph S. Schwab, State Tax Commissioner, and Mrs. Schwab, of No. 137 West Ninety-third street, New York, was married June 25 in the Gotham Hotel to Joseph Abrahams, also of this city. The bride is a singer and composer, and the wedding song composed for her own marriage was sung by a choir of fifty of her friends.

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Alma College (Michigan) Doubles Its Music Faculty and Increases Enrollment

ALMA, MICH., June 22.—A successful musical year has been concluded at Alma College with features in performances of "Elijah," Cowen's "The Rose Maiden," Gounod's "Gallia" and "Pinafore," along with a program of Handel's works with orchestral accompaniment. An accomplishment was the organization of a male glee club, which made a State tour with considerable success. The enrollment in the school of music has been increased from 125 to 175 and the faculty has been doubled. There was much appreciation for an artists' course, including an appearance by Marcus Kellerman.

Italian Crown Prince Developing Into a Piano Prodigy

ROME, June 22.—The young Crown Prince Humbert has developed a decided talent for music, and he plays the piano surprisingly well for a lad of ten.

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A. DURAND & FILS, the French publishers,* issue "Le Festin de l'Araignée," a ballet-pantomime by Albert Roussel, op. 17; Roger-Ducasse's "Au Jardin de Marguerite," in an arrangement for two pianos, four hands, and Gustave Samazeuilh's "Une Etude Symphonique d'après 'La Nef'" in the same form. These are all interesting works in ultra-modern idiom.

For voice there are four "Rondels Mélancoliques" with piano accompaniments, by Louis Vuillemin, and "Trois Chansons dans le Caractère Populaire" by Paul Dupin. M. Vuillemin's songs reveal a marked feeling for the beautiful. There is a remarkable atmosphere in "Le Vieux Ménestrier," by Dupin, and the other two songs are also worthy, though the first of them, "L'Homme de la Terre," is far too long for what it expresses.

Gabriel Fauré has arranged his Sixth Impromptu, original for harp, for piano, and in this form it is now published. It is characteristic of him and is neither greater nor inferior to his other piano pieces, some of which are elegant and finished salon compositions. Two pieces by the individual Florent Schmitt "Lande" and "Tournement," are published, so that they may be played either on the piano or harp. There is a short Sonate en Re, for violoncello and piano, by Louis Thirion, op. 16.

Two miniature orchestral scores that will interest students are Gustave Samazeuilh's "Le Sommeil de Canope" and Debussy's Symphonic Suite, "Printemps." It is unnecessary to comment further on these works than to say that they are scored in that elaborate and highly effective manner which French composers of to-day understand so thoroughly, making use of every orchestral device possible.

*"LE FESTIN DE L'ARAIGNÉE." Ballet-Pantomime. By Albert Roussel, Op. 17. Piano-Score. Price 10 fr. net. "AU JARDIN DE MARGUERITE." For Two Pianos, Four Hands. By Roger-Ducasse. Price 7 fr. net. "UNE ETUDE SYMPHONIQUE." For Two Pianos, Four Hands. By Gustave Samazeuilh. Price 10 fr. net. "RONDELS MÉLANCOLIQUES." Four Songs for a Solo Voice, with Piano Accompaniment. By Louis Vuillemin. Price 4 fr. net. "TROIS CHANSONS DANS LE CARACTÈRE POPULAIRE." For a Solo Voice, with Piano Accompaniment. By Paul Dupin. Price 5 fr. net. "SIXTH IMPROMPTU." For the Piano. By Gabriel Fauré, Op. 86. Price 3 fr. 50 net. "LANDE," "TOURNEMENT." Two Compositions for Harp or Piano. By Florent Schmitt, Op. 57. Prices 2 fr. 50 and 3 fr. net each. SONATE

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EN RE. For Violoncello and Piano. By Louis Thirion, Op. 16. Price 8 fr. net. "LE SOMMEIL DE CANOPE." Poem for Orchestra. By Gustave Samazeuilh. Miniature Orchestral Score. Price 7 fr. net. "PRINTemps." Symphonic Suite for Orchestra. By Claude Debussy. Miniature Orchestral Score. Price 10 fr. net. Published by A. Durand & Fils, Paris.

JACQUES OFFENBACH'S "Les Contes d'Hoffmann" ("The Tales of Hoffmann") is published in a new edition by G. Schirmer, New York, with an English translation by Charles Henry Meltzer, music critic of the New York American.†

This work of the French maker of pretty tunes enjoys a popularity to-day which is not too easily explainable. His "La Belle Hélène," "Orpheus" and "La Vie Parisienne" have all been placed on the shelf, while this work is sung the world over and produced in first-class opera houses, as witness the revival at the Metropolitan last season. It is not to be contended for a moment that this work is not finer musically than his operettas; yet the level of inspiration which he reaches in it is, in the last analysis, but a trifle above the mediocre. Its constantly flowing melodies have doubtless kept for it a place in to-day's musical catalogue.

Mr. Meltzer's English translation is, on the whole, acceptable. For the most part Mr. Meltzer has borne in mind the fact that to produce a satisfactory translation singleness is the essential quality. It is to be noted, however, that in his rendering he does not escape the error of misplaced accent, which, in fact, occurs frequently. As examples there may be cited "Poet's Wildest Fantasy," which occurs in four-four time, and "Barometers I Deal In," in six-eight time.

The edition is well printed and engraved.

†"LES CONTES D'HOFFMANN" ("The Tales of Hoffmann"). Opera in Four Acts. By Jacques Offenbach. English Translation by Charles Henry Meltzer. Piano-Vocal Score. Price, paper, \$2.00 net; cloth, \$3.00 net. Published by G. Schirmer, New York.

A DISCUSSION in the columns of this journal last Spring in regard to the validity of the sonata form to-day brought into play the names of such arguers *pro* and *con* as Arthur Nikisch, Henry Holden Huss and Arthur Farwell. The sonata form still exists and will very likely continue to do so, despite all arguments, great or small.

To prove this, one has but to look at the new issues of publishers the world over, who continue to bring out compositions in the form completed by Beethoven. Christiana Kriens, the Dutch composer, now an American by adoption, has just published, through the Witmark press, a String Quartet in B Flat Major,‡ which was heard in New York last Winter at a concert of Mr. Kriens's compositions and was well received. Mr. Kriens knows his stringed instruments and he has written for them admirably. His thematic material is not only worthy but it is of an order such as one does not meet with frequently in the compositions of the day.

Mr. Kriens has no affectations; he does not run augmented triads up and down just for the purpose of being labeled a "modern." There is more than a feeling for the poetic in the work; there is a decided beauty of thought evidenced throughout. The opening, *Molto tranquillo e doloso*, with its free imitative passages, es-

tablishes the mood at once and leads effectively to the *Allegro, ma non troppo*. There is a force and a spirit in this big movement worthy of the esteem of musicians the world over. The material is developed with mastery. In the Scherzo Capriccioso Mr. Kriens opens with a subject in fifths, quite as daring as the introductory measures to the second act of Puccini's "La Bohème." Yet there is nothing offensive in them, first, because they are put there consciously and, second, because they are played by two violins and a viola instead of by three blaring trumpets.

A beautiful Notturmo in E Flat Major serves as the slow movement. Here the composer gives full vent to his appreciation of the emotional in music and has accordingly written a tone-picture which for warmth of expression, fecundity of ideas and general workmanship is not to be duplicated in recent quartet movements. There is variety in it too, an absolute avoidance of monotony and a fine manipulation of the material.

The final *Allegro con brio e molto energico* is a dashing movement and a fitting close to the work. The final portion, a true peroration, is broad and majestic and the work ends with power and force.

Mr. Kriens is to be congratulated on his splendid achievement. His quartet is a noteworthy and successful effort and proves that melody is not gone from the minds and hearts of musicians who know their *métier* and are honest enough to express themselves without affectation. The work should have an early hearing from either the Flonzaley or Kneisel Quartet.

A word of credit must also be given to the house of Witmark, a firm known to the public chiefly as publishers of popular and comic opera music, for its generous sponsoring of this serious work, thus giving encouragement to a striving composer, who, like his fellows, finds little or no difficulty in marketing his shorter works, but who doubtless has experienced trouble in publishing an extended composition.

‡QUARTET IN B FLAT MAJOR. For Two Violins, Viola and Violoncello. By Christiana Kriens, Op. 74. Published by M. Witmark & Sons, New York. Price, Score, \$2.50; Parts, \$5.00.

VIOLIN students and teachers will find much that is interesting in Issay Barmas's "Die Lösung des Geigentechnischen Problems" ("The Solution of the Problem of Violin Technique") recently published by Bote & Bock in Berlin.§

If the writer err not, Herr Barmas is professor of violin at the Stern Conservatory in the German capital and is accordingly an authority on the subject. The exercises are purely technical and are intended to make the path of the violin-student easier.

In his preface Professor Barmas states quite frankly that his method "has been applied to hundreds of violinists" and further that he has "always found that in a very short time most excellent results have followed and that eventually all difficulties have been surmounted." The text is in German, English and French.

§"DIE LÖSUNG DES GEIGENTECHNISCHEN PROBLEMS" (The Solution of the Problems of Violin Technique). Technical Exercises for the Violin. By Issay Barmas. Published by Ed. Bote & G. Bock, Berlin. Price 4 m. net.

EVEN with the coming of the Summer season the John Church Company brings out new issues.

Octavo issues comprise "Six Responses After Prayer," set for mixed voices with organ accompaniment by Alexander Rus-

sell. In these, as in everything he has done, Mr. Russell shows his superior musicianship and his truly individual creative talent. There is a distinct devotional quality in these responses. Contemporary composers are not given frequently to such usually individual things as "O Help Us, Lord," with its quasi-Gregorian color adding a touch of the archaic.

For women's voices, three parts, there are excellent arrangements of Reichardt's "When the Roses Bloom" and the "Pilgrims' Chorus" from "Tannhäuser" set by F. Flaxington Harker; also an arrangement by Wenzel A. Raboch of "Now Behold" and "Jerusalem" from Gounod's motet, "Gallia."

A single solo song that would seem to have qualities for winning popularity is "A Song of Singing," by Catherine Pannill Mead, to a James Whitcomb Riley poem.

For the organ appears a Finale in E Flat, by Frederick Maxson, in which good command of legitimate organ effect is shown. There are also reissues of Schumann's famous Canon in B Minor and Padre Martini's familiar Gavotte, both finely edited by Eduardo Marzo. A. W. K.

§SIX RESPONSES. For Chorus of Mixed Voices. By Alexander Russell. Price 10 cents. For Chorus of Women's Voices, Three Parts. "WHEN THE ROSES BLOOM." By Louise Reichardt. Arranged by F. Flaxington Harker. "PILGRIMS' CHORUS." By Richard Wagner. Arranged by F. Flaxington Harker. Prices 10 and 12 cents each, respectively. "NOW BEHOLD." By Charles Gounod. From the Motet "Gallia." Arranged by Wenzel A. Raboch. Price 20 cents. "A SONG OF SINGING." Song by Catherine Pannill Mead. Price 60 cents. For the ORGAN. FINALE IN E FLAT. By Frederick Maxson. CANON IN B MINOR. By Robert Schumann. Price 75 cents each. GAVOTTE. By Padre Martini. Price 50 cents. Published by the John Church Company, Cincinnati, New York and London.

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KOTLARSKY ABROAD TO BID FOR NEW MUSICAL LAURELS



—Photo by Mishkin Studios.

Sergei Kotlarsky, the Violinist

Sergei Kotlarsky, the young violinist and pupil of Herwegh von Ende, arrived in Europe last week. Kotlarsky had made several trips through the West, and the remarkable violinistic ability of the young man has secured for him many desirable engagements in Paris and London.

ELLIS CLUB'S SUCCESS

Los Angeles Male Chorus Tackles Weighty Numbers

LOS ANGELES, CAL., June 20.—A notable event of the musical week in this city was the concert of the Ellis Club at the Auditorium last Tuesday night. This male chorus of ninety voices, under J. B. Poulin, has been holding concerts intermittently for twenty-five years, but it seldom has given as successful a program as the last. While there were minor numbers in which delicacy of shading was a feature, the principal numbers were a chorus arranged from "Lohengrin" for male voices and Félicien David's "Le Desert." Accompanying the former were Mrs. Hennon Robinson at the piano and Ray Hastings at the organ. The gradual crescendo developed into an immense climax, one of the most virile effects heard by this chorus.

"The Desert" was accompanied by an orchestra of thirty-five pieces, with Arnold Krauss as concert master. Though insufficient rehearsal with the orchestra was in evidence, various sections of this work, an hour long, were given finely, notably the march and the storm. This work is not new to the club programs, having been given three times in the last nine years. Consequently, the vocal parts were fully

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prepared and Mr. Poulin secured excellent results.

The assisting soloist was Blanche Ruby, lyric soprano. This attractive young lady chose as her principal number the Mad Scene from Thomas' opera, "Hamlet," and sang its trying measures in a way that won hearty applause. In another number with the club she also acquitted herself well. The choral background was too pronounced, however.

This club has demonstrated marked ability, and it is gratifying to hear fewer of the unimportant little selections, which show skill but convey no lasting impression.

W. F. G.

LONDON MUSIC CRITICS SEVERE ON "ARIADNE"

Strauss Accused by Newman of Rawness
and Stupidity—Never Music So Monotonous Says Runciman

Ernest Newman and John F. Runciman, famous English music critics both, were unsparing in their comments on Richard Strauss's latest opera, "Ariadne auf Naxos," as produced recently in London by Thomas Beecham.

"However skillfully the wine of Molière's wit may be doctored to suit a theatrical palate brought up on vinegar or beer, nothing can save such a work as 'Ariadne auf Naxos,'" wrote Mr. Newman in *The Nation*. "The libretto and the music surely are the poorest things ever put forth by two men of world-wide reputation. The unfortunate thing about the combinations of Hofmannesthal and Strauss is that it too often brings out the worst qualities of both of them. Like so many other German writers, Hofmannesthal is apt to mistake brutality for strength, and horseplay for humor; and in Strauss he has a musician who, with all his genius, has in him a certain strain both of rawness and stupidity. * * *

"At present Strauss is drifting like a rudderless boat in a stormy sea. He has no impulse strong enough and sincere enough to carry him through a work at the one white heat; he wastes himself in experiment, in imitation and in bluff.

"He cannot compose; he cannot originate; he cannot organize," said Mr. Runciman, writing of Strauss and "Ariadne" in the *Saturday Review*. "Never was music so hopelessly monotonous offered to a gullible public. The want of character in the melodies, the mechanical way they are developed, the continual fussiness of the orchestration, the unbroken sameness of his favorite kinds of orchestral tints, all go to achieve a mixture which for creating the sense of ennui can hardly be beaten by the dullest of our old provincial festival oratorios. * * *

"The full beggarliness of the music, both in the farce and the masque was shown up as by limelight by the very small orchestra employed. The stuff of Strauss's music is always thin in quality, but hitherto his enormous orchestra has disguised the fact. Now the dullest ears must realize the truth."

Potsdam Graduates Illustrate Teaching with Classes of School Children

POTSDAM, N. Y., June 26.—An interesting exemplification of the methods of the Crane Normal Institute of Music in producing music teachers was found in the demonstration of illustrative teaching by the graduating class on June 20. This was based on work prepared and conducted at the village schools, and the pupils of the various grades were used as the "raw material" in the demonstration. A feature was a new song taught to the primary pupils by Edith McCormick, with the completed song conducted by Mildred Wallace. Blanche Donovan and Margaret Parker were the teachers of sixth grade pupils in a motion song, "The Minuet," by Mozart. Choruses of various grades were taught by Margaret Steele, Lina Weiner, Sarah Sayles and Helen Hooper. Lessons were

conducted by Olga Harrangue, Annie Rhodes, Mary Flansburg, Helen Hall, Bertha Wingert and Lelia Watson. Two part songs had as teachers Beryl Jeter, Helen Shepardson, Austin Godshall and Mrs. Danta Zwahlen. Other valuable exercises were directed by Jean Hubbard, William Stonesifer, Alma Norton and James Sauter.

Jewelers Obtain \$1,794.75 Judgment Against Fritz Scheff

A judgment of \$1,794.75 was obtained against Fritz Scheff, the singer, June 25, by the jewelry firm of Bagg & Co. Between February 15, 1911, and May 20, 1912, the firm says it sold jewelry, consisting mainly of pearls, and did a great deal of repair work for Miss Scheff to the amount of \$2,410.75. Of this the actress paid \$500 on account on April 23, 1912, and is entitled to an allowance of \$236.25, but has made no further effort to settle the bill, the complaint declares. This left a balance of \$1,647.50 due, which the firm is anxious to collect. When the case was called for trial the actress failed to appear and judgment was entered by default for \$1,794.75, the added amount representing interest and costs.

Harriot E. Barrows Sails

PROVIDENCE, June 28.—Harriot Eudora Barrows, with her pupil, Frances Alexander, sailed for Europe on Tuesday. Miss Barrows will spend part of her time in study with Jean de Reszke. G. F. H.

Providence Municipal Concerts Under Way

PROVIDENCE, June 30.—Full arrangements have been made for the municipal concert season which opened on Sunday with two programs at Roger Williams Park by Fairman's Band, Roswell H. Fairman leader. There will be a series of forty-eight concerts, on weekday evenings, except Wednesday, divided among the various parks of the city. The soloists engaged for the season are Edward A. Denish, cornetist, who appeared with the band last Summer; Charles Butterfield, trombone player; A. S. Oliver, baritone; Dominico Iascone, flute and piccolo, and Joseph Lemaire, clarinet.

Mr. Fairman, who is also director of the Providence Symphony Orchestra, plans to introduce a number of novelties during the season, one of them an echo quartet which will be stationed across the lake. Programs will contain numbers from modern and ancient composers.

G. F. H.

Mrs. Hawkesworth's Summer Musicales

The first of the series of Summer musicales arranged by Mrs. R. W. Hawkesworth for the colonists along the New Jersey coast was held June 27 at the residence of Mrs. James A. Scrymser at Seabright, N. J. Anna Case and Theodore Harrison were the artists. A café chantant, arranged by Mrs. Hawkesworth, was given at Briarcliff Lodge.



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LONDON AT KITTY CHEATHAM'S FEET

Second Recital of American Artist Given Before Distinguished Audience—Appearance of David and Clara Mannes—A Paderewski Concert and a Julia Culp Recital

Bureau of Musical America,
London, 48 Cranbourn Street, W. C.,
June 20, 1913.

KITTY CHEATHAM gave her second recital on Tuesday afternoon at the Little Theatre and divided her attention between children's songs and stories and one of her delightful negro talks interspersed with songs. Her program contained so many beautiful things that it is impossible to enumerate them, and it is a very rare thing that a second recital in London draws forth such long and complimentary notices from the critics. That of the *Times* critic is really quite remarkable and is worthy of quotation: "Miss Cheatham has a delicate taste in the choice of the verses that she uses to illustrate her conception of the beauty and purity of childhood. . . . All the time that she is on the stage she is giving out of her personality her own philosophy of life in a way that brings her into close touch with her audience. Her style is simple, natural and restful and her philosophy deals in a sincere and helpful way with some of the elemental problems of human nature. She was able to establish a real hold on the interest and sympathy of her hearers."

Miss Cheatham had a very large and appreciative audience and, apart from many people of title, there were a great many of distinction in the literary world, among whom may be mentioned W. Graham Robertson (author of "Pinkie and the Fairies"), who wrote the prologue, a "Midsummer's Fairy Dream," with which she opened her program; Kenneth Grahame, who came especially from his country place near Oxford to hear her; R. C. Lehmann, "R. C. L." of *Punch*; Philip Agnew, owner of *Punch*; Mostyn Pigott; John Palmer, of the *Saturday Review*, who is making such a strong plea for wholesome entertainment for children; and Gerald Campbell, a leading editorial writer of the *Times*.

Miss Cheatham has a great number of private engagements to fulfil in London, but her secretary, Miss Johnson, is sailing to-morrow. Miss Cheatham is very enthusiastic over Alma Gluck's great success here and formed one of an interesting little party which also comprised Elena Gerhardt, Mischa Elman, Kreisler and Zimbalist, and which assembled in the Green Room at the Albert Hall on Sunday last after the concert in which Miss Gluck took part.

At Covent Garden, on Monday last, Sig-

nor Martinelli played the part of *Pinkerton* in "Madama Butterfly" for the first time in his career. The music seemed to suit both his voice and temperament exceptionally well and he not only looked the character but bore himself with unaffected ease and grace. Emmy Destinn was again the ill-fated *Butterfly* and sang inimitably, receiving an exceptionally enthusiastic ovation after the second act.

Marietta Amstad's recital at Bechstein Hall in the afternoon was of special interest on account of the fact that some of the songs and airs she sang were accompanied on the spinet, and as they were chosen from the seventeenth and eighteenth centuries the proper atmosphere was secured. Miss Amstad, who has a pretty soprano voice, sang the old songs very well and was excellently accompanied by Reginald Clarke.

Paderewski-Nikisch Concert

Paderewski's presence drew one of the largest audiences of the season to Queen's Hall in the evening, when he played Beethoven's "Emperor" Concerto. His reading was remarkable for its poetic warmth and great nobility of style, but at times his tone was inexplicably unsympathetic. There was a big demonstration at the close, and he was compelled to add two encores, Chopin's Prelude in A Flat and a "Song Without Words" of Mendelssohn. Nikisch was the conductor and secured brilliant performances of the "Egmont" Overture and the "Eroica" Symphony, in addition to the concerto. The London Symphony Orchestra played.

A first appearance in England was made at Bechstein Hall on Tuesday afternoon by Mr. and Mrs. David Mannes. The program comprised the Brahms Sonatas in G Major, op. 78, No. 1; the Mozart in the same key, No. 11; and that of César Franck in A Major and their perfect unanimity of expression and warmth of delivery made the recital thoroughly enjoyable. The tone of the violinist was beyond reproach, while Mrs. Mannes played with exquisite tenderness and sympathy. They intend giving two more recitals, one of which will be entirely devoted to Beethoven.

Pianist Overcome by Heat

Charles Anthony, the American pianist, gave his second recital in the evening at Bechstein Hall, but any criticism would be out of place, as he was unfortunately overcome by the intense heat and had to break off in the middle of his performance of Schumann's Etudes Symphoniques, which

he did not finish on his return to the platform. At his best, Mr. Anthony is a decidedly accomplished player and has an easy technic and sympathetic tone.

On the same evening, at Queen's Hall, Bronislaw Huberman gave a graceful reading of Beethoven's Violin Sonata in A Major, op. 30, No. 1, and the Mendelssohn Violin Concerto in E Minor, in both of which the pianoforte part was well played by Walter Meyer-Radon. Technically his playing was without fault and his phrasing was remarkable for its sense of beauty. Some pieces by Goldmark and Paganini were included in his program and some vocal numbers were supplied by Alice Hare, who sang "Zueignung," by Strauss, with much charm.

Enid Brandt, who made her London debut at Bechstein Hall on Wednesday afternoon, is a pianist from Germany and shows a good deal of promise. She attacked Brahms's F Minor Sonata with a very fair measure of success and was also heard in Mendelssohn's "Variations Sérieuses" and pieces by Chopin and Liszt. She has an excellent technic, but should adopt an easier attitude at the piano and guard against certain mannerisms which tend to spoil her playing.

Julia Culp's Only Recital

Julia Culp gave her only recital of the season at Bechstein Hall yesterday afternoon and has rarely sung so well or aroused her audience to such a high pitch of enthusiasm. There were two groups of familiar Schubert and Brahms *lieder* as well as songs by Lully, Tschaiakowsky, Rousseau and Weckerlin, sung in French, and her admirable delivery, phrasing and pronunciation made her efforts memorable. Her singing also of an English group, including Beethoven's arrangements of "Faithful Johnnie" and "The Cottage Maid," gave special pleasure to an audience which completely filled the hall. Coenraad von Bos accompanied supremely well.

Other recitals during the week were given by Ella McKenzie, a clever pianist, who was giving her first recital in London; Clarice Howard, a young English singer with a pleasant and carefully trained soprano voice; Myra Gerningham, whose program was too ambitious for her capabilities; Signor and Signorina Parisotti; Mr. and Mrs. Dennis Drew and Ella Pollock.

Concert Artists in Vaudeville

Four artists well known on the concert platform—Ada Forrest, Alice Lakin, Lloyd Chandos and Thorpe Bates—made their first appearance in vaudeville at the Palladium on Monday, when they combined to perform a "patriotic song-cycle" written by Alicia Adelaide Needham, who accompanied on the pianoforte. The unnamed cycle is a modest little work and was sung with conviction by the artists named. The manager, Chris Marner, informs me that these are only the first of a number of high-class singers and other musicians who have been engaged for the Palladium.

Many music lovers consider that "Hiawatha" was the finest work of the late Coleridge-Taylor. It would seem that the members of his family held a similar opinion, for several bars of music from the famous oratorio are inscribed on the gravestone of the gifted West African composer in the Bandon Hill Cemetery, Croydon.

I hear that Queen Alexandra has accepted the dedication of Dr. Saint-Saëns's oratorio, "The Promised Land," which he has expressly composed for the Gloucester Festival in September.

ANTONY M. STERN.

LECTURES AND MUSICALES

Chicago Musical College Announces Summer School Schedule

CHICAGO, June 28.—The series of musicals, lectures and recitals by members of the faculty and students of the Chicago Musical College will be held at the Ziegfeld Theater during the Summer term of five weeks, which ends July 28.

Lectures on Pedagogy will be given June 28 and July 12 by Harold B. Maryott; Saturday morning, July 5, Maurice Rosenfeld will lecture on Wagner's music drama, "Tristan und Isolde," with illustrations by Jessie Waters Northrup, soprano, and Leon Blum, pianist; July 19, lecture on Piano Technic by Maurice Rosenfeld, illustrations by J. Francis Connors, pianist; Tuesday evening, July 1, musicale by members of the faculty (Leon Sametini, Paul Stoye and Kirk Towns) will be given; July 8, students of the school of opera, under the direction of Burton Thatcher, will present the second act of Bizet's "Carmen," and the second and third acts of Gounod's "Romeo and Juliet"; Tuesday evening, July 15, there will be a musicale by students of the school and Tuesday evening, July 22, a recital by students of the School of Expression, under the direction of Mrs. Letitia Kemp Barnum.

M. R.

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By HERBERT F. PEYSER

Fourth In Series of Articles on Contemporary Operatic Composition

Puccini is a talent of the first magnitude born under a lucky star. In the sense of material prosperity he is the most fortunate living composer of serious music. No end of uncomplimentary things are said about the unholy commercialism of Richard Strauss, and innumerable have been the occasions on which his artistic sincerity was openly challenged by reason of the exorbitant sums he is wont to exact for his works. Yet, the Italian maintains the distinct advantage.

Strauss is a revolutionist and the musical revolutionist must bide his time before

their "Butterfly" in a manner that is not to be gainsaid. These works crowd the opera houses as did "Lucia," "Sonnambula" and the rest of their musical ilk in the olden days. Time was when the worldly wise impresario's motto of caution read "When in doubt put on Faust." Today he substitutes "Bohème" or "Tosca" or "Butterfly" and the course of things runs smooth. High-minded or hot-headed prima donnas burn with an ardent zeal to triumph as Mimi or Floria Tosca, the ambitious vocal student yearns to exercise her youthful powers on "Un Bel di," "Vissi d'arte" or "Mi Chiamano Mimi," while hotel or restaurant orchestras revel in Puccini "selections" and even the college banjo clubs have taken *Musetta's* waltz unto their tender and sentimental mercies. It all delights those dear souls who do not like their "classical music" to be "too heavy" and incidentally pays composer and publishers a king's ransom. Certainly if popular adulation were an infallible sign of genius Puccini's immortality would long since have been assured.

There are not wanting those who serenely affirm the absoluteness of the man's genius. The ancient, if fallacious, tendency to esteem intense and extensive popularity as an unimpeachable proof of purest genius will not down. Analyze Puccini for those qualities of spirit that constitute the essence of lasting greatness and he is found wanting. But if he is not for all time he is unquestionably for an age. And in his age he is a fascinating power.

In Comparison with Verdi

Whether or not Puccini is to be regarded as the rightful successor to the glories of Verdi is a question that can be satisfactorily answered only by the Gilbertian "Bless you, it all depends." True enough, no bigger man has arisen in Italy since Verdi's career ended. Yet the original creative genius of the mind which conceived an "Aida" and "Otello" is foreign to the composer of "Bohème." There is a greater degree of original invention, a more convincing sincerity of utterance and a more subtle fineness of expression in the first half of the Nile scene in "Aida" than in all Puccini's operas from "Manon Lescaut" to the "Girl of the Golden West" combined.

On the other hand Puccini is by far the most gifted and consummate operatic craftsman in Italy since Verdi brought his task to a close. And he has steadily remained for something like the past decade and a half the most imposing musical figure of Italy. Occasional promises to dislodge him from the proud eminence of his position have never been fulfilled. There is, indeed, plenty of annual operatic small-talk current in Italy, from Milan to Sorrento. There are never-ceasing rumors of glorious newcomers. Yet a pathetically short space of time proves them to be little more than lusterless skyrockets, far less impressive even than the short-lived, pyrotechnical Mascagni and Leoncavallo. These two worthies continue to compose with fruitless vehemence. The senescent Verdi professed faith in the future of Umberto Giordano. It is still unjustified. The Munich-trained Venetian, Wolf-Ferrari, loomed large upon the horizon for a time. Closer acquaintance has rather diminished his stature. Then there have been at this time or at that Cilea and Tascia and Spinelli and Catalani and Franchetti and Smareglia and so forth and so on. The record is painful and details may be spared. Place beside

their works a few bars out of "Otello" and the incandescence of Verdi's genius will wither and consume them like a reed in a furnace. Just at the present moment fair prophecies are held forth on behalf of young Riccardo Zandonai. They gave his "Conchita" in New York last winter. If his future works are very different from this one, who shall say that he will not develop into a composer of real importance?

Something of the Meyerbeer

By contrast with these men Puccini becomes a gigantic figure. He has a most admirable sense of immediate theatrical effectiveness. He has a strongly developed musical personality and a superb technical equipment. Unlike the small fry of his na-

ture as Chinese, Japanese, Indian, Persian, Arabian, Algerian, Moroccan, or whatever else you will that is outlandish and unfamiliar to them, almost anything that sounds extraordinary. True, Puccini incorporated in his score a couple of actual Japanese tunes, but the chord combinations and instrumental colors were what most effectually established the desired atmosphere.

A Fluent Melodist

The vaunted Italian melodic faculty has deteriorated considerably since the days of Verdi. Puccini himself is a fluent and a facile melodist but not a great one. His melodies have suavity, breadth, roundness of contour, and on occasion, passion and strength. They are magnificently singable—the modern Italian has not forfeited his birthright of skillful vocal writing. But they have not true originality nor are they spiced with an emphatic element of variety. Henry T. Finck instituted an ideal simile some years ago when he observed that Puccini's melodies went into the ears as a dish of macaroni went into the mouth "every stick alike in shape and flavor." There are, indeed, melodic mannerisms from which he has been unable to free himself. For a while they impress one as individual expressions. Subsequently they degenerate into wearisome formulas. For all the gorgeousness of harmonic investiture and instrumental paraphernalia there are not a few moments when banality lurks just around the corner. Puccini's music is not altogether free from a certain *salon* quality. It is not the untrammelled, elemental speech of a Verdi.

Say what you will against the cheapness and vulgarity of "Trovatore"! Let the creaky old affair be kicked and cuffed without mercy, let it be pitchforked on the stage by a "barnstorming" opera troupe and abused by the most execrable singers—and yet the battered and wonderful old relic will still be found to speak with a sincerity and a force of elemental passion unmatched by anything in Puccini. The brute force of "Tosca" is a different thing and in its way less convincing. Puccini can be affectingly poignant as in "Madama Butterfly," but he is never nobly tragic. Nobility and true exaltation will, indeed, be sought in vain throughout the length and breadth of his operas. Nor has he the faculty of deep introspection. There are times when he, as Wagner said of Mendelssohn, "paints the appearance of a sentiment rather than the sentiment itself." Not once from "Le Villi" to the "Girl" has he laid bare a soul as relentlessly as did Wagner in the first four bars of "Tristan."

One hears occasional queries as to what is the "real" Puccini—whether the coarseness of certain passages of "Tosca" or the rapturous though sometimes inflated lyricism of "Bohème" are to be taken as the more truly representative. In truth there seems no adequate reason that either should be spurious. Far more open to question is the style of the "Girl of the Golden West"—a studied avoidance of most of the characteristic earmarks of his previous manner, a sort of wilful perversity on the part of one who desired to convey the impression that his utterances were of such an import as to require new forms in their expression. As there was no perceptibly new message one suspected rather affectation and insincerity. While Puccini unquestionably elaborated the externals of his art between the days of "Manon Lescaut" and the "Girl," his development was in no sense analogous to that of masters like Beethoven, Verdi, Wagner. The changes were brought to pass through the fascination of influences from without rather than from inner necessities.

Puccini's Librettos

Puccini's sense of theatrical effectiveness is, as was remarked above, unerring. All is well balanced and proportioned, there are no anti-climaxes, no tedious lengths. The librettos that he has set are built with skill and judiciousness, if frequently crude in expression. The propriety of his selection of subjects for musical treatment is a matter that is likely to entail controversy in the attempt to dispose of it one way or another. Certainly those who profess the belief that the opera is primarily a form of poetic drama will find much to disconcert them in these works. Puccini has not hesitated to set to music things which would have caused many a greater man to pause in dismay. The "milk-punch or whiskey" line in "Butterfly" has long been a classic of its kind. The first scene of the "Girl" abounds in matters a good deal worse and neither "Bohème" nor "Tosca" can qualify as immune from similar unmusical and unpoetic dross. Unhappily the effect of these passages when sung on the stage and understood by the hearers is so ludicrous as to prove only too potent an argument against the theories of those who discern in contemporary life the only proper sphere of activity for the modern librettist and composer.



Giacomo Puccini (Right) and Carignani, One of the Librettists of "The Girl of the Golden West"

he can count decisively upon the wholehearted support of middle-class artistic appreciation. Puccini does not aspire to the glories that may or may not recompense the avowed reformer. He is loved, cherished, idolized. Perhaps the emotion he stimulates in his votaries is more the hysterical admiration for the *matinée* idol than the deep-reaching veneration of a seer and a prophet; but it is very genuine and very intense while it lasts and cannot be lightly disregarded. The adoration of Puccini does not imply what the discerning worship of Beethoven and Wagner signifies, but it is an aspect of contemporaneous musical appreciation that necessitates consideration, however much one may feel impelled to esteem it as of transitory moment.

Even those differences of national temperament which may sometimes engender in one country a sentiment of antipathy toward some characteristic phase of musical expression of another are no serious bar to the extensiveness of the Puccini cult. Italy, Germany, France, Spain, Belgium, England, America—north and south—demand their "Bohème," their "Tosca" and



(C) Mishkin.

"If Popular Adulation Were an Infallible Sign of Genius, Puccini's Immortality Would Long Since Have Been Assured"

tion he has the skill to assimilate the new inventions of composers more original than himself and of bending them to his purposes without becoming their slave. There is something of the Meyerbeer about Puccini—not, of course, as regards actual musical suggestiveness, but in method of procedure. Like Meyerbeer he is ever most keenly alert to the immediate pleasure of the public, and like Meyerbeer he is in reality an eclectic. But, gifted with a musicianship infinitely profounder, more complex and comprehensive, he knows how to simulate a homogeneity of style that the composer of the "Huguenots" could never hope to achieve.

Popular taste in opera is vastly different today from what it was in 1830-40. Spectacular stage pageantry no longer atones for halting dramatic interest, and meagerness of orchestral effect. A modern Meyerbeer finds himself with a different task on his hands. The demand is for emotional tenseness and a greatly accelerated dramatic motion, while even those who have failed to appreciate Wagner in the truest sense long intuitively for a measure of harmonic stress that would have outraged their grandfathers and a lavishness of orchestral color that would have dumfounded their worthy progenitors. Modern Germany and France offer splendid fields for browsing to that composer whose inventiveness does not spring entirely from within. Puccini has taken due advantage of the fact. But happily he has the saving grace of a definite individuality.

Puccini is not descended from Verdi. Like the rest of the neo-Italians he stems musically and dramatically from Ponchielli. But the paternal fount of inspiration was not deep nor varied enough to serve his purpose for long. Puccini drew liberally on Wagner. Then there was raised the banner of the new school in France and he found Debussy well worthy of his attention. He toyed gingerly at first, then more boldly with Debussy's whole-tone effects, augmented chords, and unresolved secondary harmonies of the ninth, eleventh and thirteenth. He studied "Pelléas" sedulously. By the time he reached "Madama Butterfly" the new French harmonic fashion had been made to fit snugly into his general scheme of things. He disclosed exceptional skill in the manner in which he amalgamated it with the more conventional devices. It gave "Butterfly" its musically exotic atmosphere. It was not, perhaps, a really Japanese atmosphere but, except to a specialist, the fact mattered little. The most important point was that it sounded unusual. Most persons will ac-

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NEW BOOKS ABOUT MUSIC

WHAT cannot fail to prove a highly valuable little book for instructors of the piano is "The Piano Teacher's Manual," compiled by Sigmund Herzog and Albert von Doenhoff, issued by the Schirmer press.*

In preparing this work the editors went through the large catalog of G. Schirmer, a house which has always published piano music in considerable quantity. Both editors were eminently fitted for their task, Mr. Herzog being favorably known as a teacher and accompanist and Mr. Von Doenhoff as a teacher and concert-pianist.

The works included in the manual are graded from I to VII and are subdivided many times, so that the teacher consulting it can find exactly what he wants. Such classifications as "Melodious Pieces within the Compass of One Octave," "Pieces for Light Wrist Work," "Recreation Pieces for

Development of Rhythm" and other similar subdivisions are to be found and their value is self-evident. Not only will the teacher in the small town and city find the book of use, but even the man or woman who teaches piano in the music centers will be able to make it a means of getting the right thing at the right moment. Messrs. Herzog and Von Doenhoff are to be congratulated on the fine piece of pedagogical work which they have done. A. W. K.

PERCY GOETSCHUIS, the New York theorist, has brought a large part of his theoretical writing up to date in a volume entitled "The Material Used in Musical Composition,"† which he has remodeled and rewritten from earlier editions, originally published in 1882 and reissued in 1889 and 1895.

Dr. Goetschius, who is at the present time head of the theoretical department of the Institute of Musical Art, of New York, Frank Damrosch director, is one of the ablest of American theorists. His works have been recognized as worthy of serious consideration from the beginning of his career. In summing up what he has to say on the subject of harmony, which he does in this volume, he places before the public one of the most interesting books in the form of the last twenty years.

A detailed account is out of place here. Suffice it to say that Dr. Goetschius has divided his work into five large parts, "Definitions and Rules," "The Succession or Connection of Chords," "Modulation," "The Inharmonic (Non-Harmonic) Intervals" and "Vocal and Instrumental Harmony with an Irregular Number of Parts (Fewer or More Than Four) . . . Style." In them he treats of matters from the simplest to the more complex subjects of "Five to Eight-part Harmony."

Clarity of style and excellence of diction are among the virtues possessed by this author. His work is distinctly scholarly and that of a modern musician to whom the art of composition is a serious and interesting study. A. W. K.

*"THE PIANO TEACHER'S MANUAL. An Indispensable Guide Through the Literature of Piano Music. Compiled by Sigmund Herzog and Albert von Doenhoff from the Publication of G. Schirmer. Published by G. Schirmer, New York. Price 30 cents net.

A MASSENET FESTIVAL

Philadelphia Chorus Sings "Eve" and "Narcissus" at Willow Grove

PHILADELPHIA, June 17.—"Masseten Day" at Willow Grove Park yesterday afternoon and last night, as embodied in the presentation by the Strawbridge & Clothier Chorus of 150 singers of "Narcissus" and "Eve," both Massenet compositions, attracted one of the largest crowds of the season. The chorus had sung the same works in the Academy of Music on April 22.

The annual outdoor festival of the Strawbridge & Clothier Chorus is regarded as among the more important of the special affairs at Willow Grove, and with each year, under the direction of Conductor Herbert J. Tily, the productions become more finished and effective.

Yesterday's affair was in reality two concerts. "Narcissus" was interpreted in the afternoon and "Eve" at the night concert in both cases with Mr. Tily conducting and with the accompaniment of the Chicago Symphony Orchestra. The solo work was performed with splendid effectiveness by Edna Harwood Baugher, John Owens and George Russell Strauss.

Fritz Cortolezis, who is a protégé of Richard Strauss, is the conductor of the Summer season of opera at Kroll's Theater, Berlin.

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YEAR IN JAIL FOR LIBEL

Philip Kahn Convicted After Attack Upon Henry Russell

BOSTON, June 25.—Philip Kahn, music publisher, who was convicted of criminally libeling Henry Russell, director of the Boston Opera House, was sentenced to-day to imprisonment in the House of Correction for one year. The libel was contained in a series of special articles printed in *Music*, a magazine published by Kahn, in which Russell's personal and business character was attacked.

When Kahn was tried he endeavored to introduce evidence to support his charges, but Judge Brown would not allow this. The defense then refused to contest the case and Judge Brown ordered a verdict of guilty.

Sentence was suspended by the court until the full bench of the Supreme Court could pass upon the exceptions in the case taken by the defendant's attorney.

WOMEN AS VIOLINISTS

"Can They Be Graceful?" Asks Writer in Philadelphia Paper

Fullerton L. Waldo is the author of an illuminative article on Maud Powell, the celebrated violinist, in the Philadelphia *Public Ledger*. Under the caption "Can a Woman Play the Violin and Be Graceful?" he says:

"Maud Powell plays like a man. That is to say, while she does not sacrifice grace or elegance, she puts the fingers down hard on the strings, and stirs them to full and resonant song so convincingly that she need not plead the privilege of sex to disarm the critic."

Mr. Waldo runs counter to facts when he declares that Mme. Powell gave forty concerts with John Philip Sousa in South Africa in 1905. H. Godfrey Turner is the authority for the statement that Mme. Powell toured South Africa that year with her own concert company, playing forty-two engagements and returning to many of the larger cities for re-appearances.

MARTIN DOGGED BY A VOICE

Phonograph Records in Year's Chase on Three Continents

Although he waited anxiously for a whole year while four phonograph records of his voice pursued Riccardo Martin in three continents, W. H. Betts, who works in an express office in Richmond, Va., is happy to-day in the knowledge that he possesses a good tenor voice and that his dream of being a grand opera star may not be unrealized.

In June, 1912, Betts directed a letter and a box containing the records to the Metropolitan Opera House. He begged to know if his voice as revealed by the records might be considered of operatic worth. Martin had left town, so the records were forwarded, following him to Madeira, various points in northern Africa and finally Milan, where they overtook him.

On investigation the voice of Betts proved remarkably good and no time was lost in acquainting the young man of the fact. He plans to come to New York to study.

Despondent 'Cellist a Suicide

Henry Knopp, sixty-nine years old, once well known among musicians in New York for his mastery of the 'cello, committed suicide June 27 in his home, No. 1068 Hall place, The Bronx, by taking gas. He was despondent because of the death of his wife.

N. E. CONSERVATORY SENDS FORTH A CLASS OF 63

Splendidly Performed Program for Commencement Exercises of the Boston Institution

BOSTON, June 28.—The commencement exercises of the New England Conservatory of Music were held in Jordan Hall, Boston, on the afternoon of Tuesday, June 24. Diplomas were presented to sixty-three graduates by George W. Chadwick, the director, who also delivered the address to the graduates. The musical program, splendidly rendered, was as follows:

Fantasia in G Minor, for the organ, Bach, Howard Munroe Goding; First Movement of the Piano-forte Concerto in E Flat Major, Beethoven, Gladys Alma Cooper; aria from the cantata, "Also Hat Gott Die Welt Geliebt," "Mein Glaubiges Herz, Frolocke," Bach, Marguerite Catherine Neekamp, with violoncello obligato by Virginia Stickney; duet from the Ninety-Fifth Psalm, "In His Hand Are All the Corners of the Earth," Mendelssohn, Mima Belle Montgomery and Clara Risa Olive Whipple; second and third movements of the Piano-forte Concerto in F Minor, Chopin, Sara Helen Littlejohn; aria from "Il Barbiere di Siviglia," "Una Voce poco fa," Rossini, Elizabeth Nelson Wood; Piano-forte Concerto in C Sharp Minor, Rimsky-Korsakoff, Guy S. Maier; duet from "Lakmé," "Sous le dome épais," Delibes, Mary Wicks Boisseau and Ella Ruth Lucas; Cantabile from the Seventh Sonata, for the organ, Guilman, Cleora Adeline Nickles; duo for two flutes, Doppler, Anton Eugene Maigne and Antonio di Lascia; finale from "Les Erinnyes," Massenet.

The orchestral accompaniments were played by the Conservatory Orchestra, Mr. Chadwick conducting.

Marguerite Catherine Neekamp, of Iron-ton, O., received highest honors. Others upon whom honor marks were conferred were Hazel Belle Multer, Gladys Alma Cooper, Joseph George Derrick, Sara Helen Littlejohn, who won the Mason & Hamlin prize in competition on May 1; Guy S. Maier, Ella Catherine Nord, Mary Wicks Boisseau, Margaret Gere, Howard Munroe Goding, Roscoe Raymond Ricker, Helen Whitney Lund, Marguerite Eloise Wheeler and Anton Eugene Maisente. E.

Ten Per Cent. of Boston Opera Subscriptions Returned

BOSTON, June 27.—Ten per cent. of their subscriptions is being returned by the Boston Opera Company to the thousands who subscribed to a guaranty fund to insure opera in Boston, and officials of the company point to this as an indication of the success of Boston's opera season, both artistically and financially. The total subscribed was \$150,000 annually for three years. Of this amount only \$133,898.41 was used by the company, and \$15,000 is being returned to the subscribers.

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ARE GREAT MUSICIANS USUALLY GREAT MEN? NO, SAYS FLESCH

Highly Developed, Well Rounded Intellect Can but Rarely Be Taken for Granted in the Profession, Declares Violinist—The Branch of Art That Requires the Least Intelligence—Growing Good-Fellowship Among Musicians—Why Herr Flesch Is Glad He Is Coming to America

European Bureau of Musical America,
Neue Winterfeldstrasse 30,
Berlin W., 30, June 16, 1913.

"DO you drink tea or coffee and will you smoke a cigar or cigarette?" was the greeting of Prof. Carl Flesch, the eminent violinist, thinker, student and pedagogue with the international reputation, who will tour America for the first time in the coming season. When you meet Flesch you know that you are meeting a man full of energy and initiative who does not seem to depend upon inspired moods to assert his art successfully. You are at once convinced that this rather slight man who carries himself so erect and snaps out his sentences with such decisiveness is wont to map out his own path and to depend upon his own resources in attaining a goal he has set for himself. After you have been conversing with Flesch for but five minutes you know that you are talking not to a one-sided artist, but to a well-read student with a well-rounded education.

After getting the proper drinks and smokes started, our conversation naturally turned to Flesch's coming American tour. When he told me that he was delighted to go to America and that he looked forward to his tour with the greatest interest I assumed that, like so many other artists before him, he was merely trying to say the proper thing to make us feel good. Consequently I asked him whether he had ever been to America, and, if not, why he should consider America such a delightful place or think that it held so much that was interesting in store for him. The quick answer was characteristic of the man, "Please to remember that for years I have called Americans my pupils. Now do you suppose that, as a teacher, I should fail to study the mental characteristics of Americans under my care? Do you think for a moment that one could avoid forming an opinion on the national musical tendencies of a people, when such individual examples had come to his notice? And furthermore, is it not quite natural for any one having the interests of art at heart—and especially for a virtuoso whose activity continually takes him to many countries—to try to keep posted on the progress of music in the wider world, especially in a country he has not yet visited? An unknown field where he knows music to be cherished is apt to compel his interest, in fact, far more than a field he has already had the opportunity to judge.

"I have followed the enormous musical progress of America the last fifteen years with the closest interest. Notwithstanding what I have said it may seem preposterous for me to judge the American public, in view of my never having played to an exclusively American audience. But so far as one can judge who has been a close observer, though from a distance, I am inclined to think that the American public is not impressed merely with the flawless reproduction of musical works, but requires certain indescribable manifestations of a clear-cut personality, in order to have its enthusiasm aroused.

Admiration for America's Orchestras

"But it is not alone the American public that makes me keenly expectant for my coming tour. I am filled with the greatest satisfaction at the prospect of playing with the large American orchestras of which I have heard so much. That these organizations must be of exceptional merit is for me assured by the fact that for years past

they have been engaging the services of our best European conductors whose influence is sure to have brought them to a standard not readily equaled."

"Such being your opinion, why have you never come to America before?"

"Because," said Flesch, "I had long ago made up my mind that I would go to America only if I had the guarantee that I would be permitted to play with these orchestras of which I have just spoken. My position in Europe was such that I did not care to jeopardize my reputation by going to America on an experiment."

Good Fellowship Among Artists

Herr Flesch does not care to be examined with regard to his opinion on the future of music. He was not inclined to say whether musical art had reached its zenith or whether we were passing through an epoch of musical reformation. "I am a prophet of the past, not of the future," said he. "But if I am unwilling to speak of that which may or may not be in store for us, I am all the more ready to express the greatest satisfaction at a certain social improvement in the musical world which may not generally be considered of such vital importance. I refer to the good fellowship that exists to-day between many artists of the same branch of their profession. We find warm friendships existing to-day between violinists of the first rank. Kreisler's and Ysaye's friendship, for instance, is above all petty jealousy. Thibaud and myself have been friends for years and therefore receive with joy the fact that we shall both be touring America at the same time, even though it be as competitors, so to speak. For we thus hope and expect to have numerous opportunities of meeting each other, a pleasure that, odd as it may seem, is none too frequent when we are in Europe. This friendly relationship between violinists was comparatively unknown in the past generation. Joachim, as you know, had no great love for Sarasate, and as for Wilhelmj—well, the less said the better."

"How do you account for the peculiarity frequently observed that one artist is a poor critic of another. Knowing note for note the score that is being read he will often fail absolutely to observe a pronounced blunder."

"Is it not, perhaps," suggested Herr Flesch, "that a violinist, for example, listening to the performance of a brother artist, is so intent on noting the technique, that is, how the performer attains his results, that he very often loses sight of the score, or, in other words, of the material with which these results are attained? The same, I suppose, holds good for pianists, singers, cellists and others."

The Musician and His Intellect

"Do you think that many great musical artists are also great men in a general sense?"

Herr Flesch responded with a frank negative.

"Because," he explained music is the branch of art requiring the least amount of intelligence. Music, in contradistinction to almost every other sphere of art, does not deal with the concrete but rather with the abstract. I can no more explain to a student what his or her feelings should be to produce a certain effect than I can put into words what my emotions are that inspire me to produce such and such a result. Our work is entirely emotional and individual. Excepting the purely technical side of our task and the musical traditions that have been accepted, we are governed by our impulses, which have probably been repeated

so often that they have become second nature to us. But the real mental genius in music is, of course, the composer, though even here, a highly developed intellect can but rarely be taken for granted. Haydn, Bach, in fact the majority of composers, cannot be considered as having been other than very simple men, viewed from a general intellectual standpoint. They lived their own lives in a world created by themselves. This really gives the artist a satisfaction which no outside influence can afford. Even though I may hear a violin solo played ten times better than I ever could play it, this hearing could never give me the satisfaction which my own musical manifestation, even though I played badly, would give me."

O. P. JACOB.

CONCERT WORK AND TEACHING TO ABSORB KOHLER'S ATTENTION



Franz Kohler, Who Has Left Oberlin College and Will Open His Own Studio

Franz Kohler, former concertmaster and assistant director of the Pittsburgh Festival Orchestra, and for several years head of the violin department of the Oberlin College Conservatory of Music, and who is also widely known as a concert artist, has resigned his college position and will devote himself to teaching and concert work. Mr. Kohler will open a studio in Erie, Pa., where he has had a Summer school for the last few years. His students come from many States, for Mr. Kohler has a wide reputation as a teacher who has produced noted concert artists. As a concert artist himself, Mr. Kohler will tour under the direction of Ernest L. Briggs, of Chicago. He has already been booked for tours through Ohio, Indiana, Illinois and Pennsylvania.

SUMMER MUSIC FOR CHICAGO UNIVERSITY

An Interesting Schedule of Concerts Planned for July and August

CHICAGO, June 30.—The musical plans for this Summer at the University of Chicago are as usual of absorbing interest to the many teachers and students taking the mid-Summer courses not only in the university, but in the city's music schools as well.

Concerts, recitals and lectures will be given in Leon Mandel Assembly Hall during July and August, and the artists and musical organizations scheduled to appear are the following:

June 30, Mary Ann Kaufmann, soprano, Marion Green, basso; July 14, Mathilde Heuchling, alto, William Beard, baritone; July 21, Naomi Nazor, soprano, Tina Mae Haines, organist; July 28, The Imperial Male Quartet, Wallace Moody, first tenor, C. R. Wood, second tenor, Ben Q. Tufts, first bass, Julian Worthington, second bass; August 4, Jennie Dufan, coloratura soprano, in song recital; August 11, Palmer Christian, organist, Barbara Wait, contralto; August 18, Robert Stevens, piano recital.

On Wednesday evening, July 30, the Chicago Symphony Orchestra, under the direction of Frederick Stock, will give a symphony concert, and during the week beginning July 7 the Coburn Players, under the auspices of the University of Chicago League, will present a number of Shakespearean plays, including "Henry V," "The Taming of the Shrew," and "Romeo and Juliet," at the Scammon Gardens.

King Clark Pupil for Hamburg Opera

BERLIN, June 16.—Fritz Kraus, a talented young lyric tenor and pupil of King Clark of Berlin, has been engaged for the Summer season at the Schiller Theater, Hamburg, where he will appear next Sunday at the opening performance in the rôle of *Tamino* in "The Magic Flute." Herr Kraus scored a great success last season at Dantzig where he was engaged at the Stadttheater. Emma Villmar, also a pupil of King Clark, who as already reported has been engaged for the Berlin Royal Opera next season, has been invited for the fourth time to sing the rôle of *Carmen*. F. J. T.

"Messiah" and "Golden Legend" in Two Columbia Summer Concerts

Additional singers will be admitted to membership of the Columbia University Festival Chorus for the concerts on August 5 and 6, when "The Messiah" and Sullivan's "Golden Legend" are to be the respective offerings. The chorus will be assisted by Marie Stoddart, soprano; Edith Mary Gowans, contralto; Dan Beddoe, tenor, and Frederic Martin, bass. The performances will be conducted by Walter Henry Hall and the singers will be supported by a large orchestra.

Pavlowa in the "Movies"

Although Pavlowa is prohibited by contract from posing for "movies" the picture men have been persistent in trying to "catch" the famous dancer, and they succeeded at a recent garden party in London. The camera men got a series of films of Pavlowa selling flowers from a rickshaw. These are now shown in colors in London and are the favorites at the picture houses.

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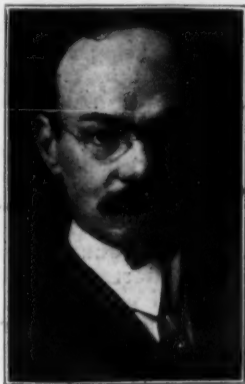
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HERBERT J. TILY NOW A DOCTOR OF MUSIC

Villa Nova College Honors Philadelphia
Organist, Choirmaster and Choral
Conductor

PHILADELPHIA, June 27.—Herbert J. Tily of this city, director of the Strawbridge and Clothier Chorus and organist and choirmaster of St. John's Protestant Episcopal Church, Lower Merion, was recently made a Doctor of Music by Villa Nova College, an honor which he has earned by a long and distinguished career as a musician. Mr. Tily comes from an English musical family and was brought to this country when about three years old. From early childhood he has been interested in matters musical, and when about thirteen years of age was acting as a substitute organist.



Herbert J. Tily

When about fifteen he became organist of St. Barnabas's Protestant Episcopal Church, this city, leaving to go to St. Paul's, where he had a larger instrument at his command. As an evidence of his versatility may be cited his next appointment, which was as bass soloist and choirmaster of St. Paul's Reformed Episcopal Church.

Later the organist's position in this church becoming vacant, he became organist and choirmaster, remaining in that capacity until the removal of the congregation to another part of the city. Mr. Tily is general manager of the Strawbridge and Clothier store, and under his direction its large chorus of mixed voices, made up entirely of employees of the store, has become famous for its artistic work, which is not surpassed by any singing organization in this vicinity. The chorus last week repeated at Willow Grove Park, under Mr. Tily's direction and with the assistance of

the Chicago Symphony Orchestra, the Massenet program which was given in the Academy of Music several weeks ago.
A. L. T.

DÉBUT OF LOUISE HOMER, II

Presents Her Father's Songs, with Her
Mother as Accompanist

WEST CHESTER, PA., June 22.—In a recent recital at the State Normal School, in West Chester, the feature of the evening was the first public appearance of the younger Louise Homer, daughter of the noted Metropolitan Opera contralto. With much naïveté and charm the young singer presented three songs composed by her father, Sidney Homer. To complete the trinity of consanguineous musicians Mme. Homer acted as her daughter's accompanist, while Mr. Homer was a critical member of the audience. The appearance of the young singer was especially interesting to those who recalled Mme. Homer's début as a young girl in the same place.

Among the other participants in the program were the following: Mrs. George Conway, Sara Philips and J. Benson Darlington, in vocal offerings, and Mary E. MacElree, Martha Pettit, Helen S. Brooke and Lavinia King, in piano numbers. The last two mentioned are pupils of William Hatton Green, the Philadelphia instructor.

Violinist Melsa and George Hamlin,
Tenor, Delight Guests at Paris
Musicales

PARIS, June 28.—Predictions that Daniel Melsa, the young Polish violinist, will develop into a "second Kubelik" are being made as a result of his recent performances at fashionable Paris musicales. This is the young man whom Mrs. David Jayne Hill, wife of the former American Ambassador to Germany, has made her protégé. Melsa's latest success was obtained at a musicale given by Mr. and Mrs. William E. Corey, at which the American tenor, George Hamlin, was another performer, singing several numbers and delighting the guests. Among the latter were M. and Mme. Jean de Reszke, Princess Dolgorouky, Dr. and Mrs. David Jayne Hill, Lyman J. Gage and Mme. Rojane.

BERLIN OPERA STAR IN AMERICAN DÉBUT

Mme. Langenhan Discloses High Attainments as "Madama Butterfly" in Baltimore

It became known in New York this week that, without the usual blare of trumpets that customarily accompanies such events, one of the leading singers of the Royal Opera in Berlin made her American début on June 19 in Baltimore. The débutante was Christine Langenhan, and she made her first appearance as *Madama Butterfly* in the English production of Puccini's opera made by the Aborns.

Mme. Langenhan has been singing for three seasons at the Royal Opera in Berlin and one at the Stadt-theater in Hamburg. She is a warm friend of Mme. Schumann-Heink and has a distinguished reputation abroad. She is described, as the result of her Baltimore début, as remarkably graceful, young and unusually pretty. Her voice is said to be fresh and full of dramatic coloring, while her phrasing is characterized as beautiful and her use of the "half voice" essentially fine and telling.

Judging from the Baltimore reports of Mme. Langenhan's début Milton and Sargent Aborn have made a valuable discovery in this operatic star and one whose work would be welcomed in the Century Opera Company's season.

NEW RUSSIAN PIANIST

Boris Bronstein, Pupil of Sgambati,
Wins Laurels Abroad

New York friends of Boris Bronstein, a Russian pianist and pupil of the famous Sgambati, have received reports of the young man's unusual success in Uman, Russia, where he is director of the school of music. Bronstein is scheduled to tour America during the season in 1914. At a concert in Uman recently he played Tchaikovsky's Variations and his own sonata in D Minor in a manner to arouse critical comment of a most flattering character.

Bronstein first came into public view in 1906 when, as an eleventh hour substitute, he accompanied Sacharow, the Russian baritone, in Kishineff. So great was his success, it is reported, that Sacharow took him to Rome, where he was heard by Sgambati, who taught him for two years.

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BUILDING UP SAN FRANCISCO SCHOOL

Manning Conservatory Becoming Strong Factor in Music on Pacific Coast—University of California's Summer Courses

Bureau of Musical America,
No. 376 Sutter St.,
San Francisco, June 25, 1913.

JOHN C. MANNING, director of the Manning Conservatory, has issued a booklet presenting the conservatory plans for the coming year. Since Mr. Manning's arrival in San Francisco two and a half years ago, he has seen the need of a residence school of music, and it is his desire to build up on the Pacific coast an institution that will compare with the New England Conservatory of Music of Boston. Mr. Manning's booklet says:

"The conservatory aims first of all, to educate the student along the broadest lines in the art of music under the ablest teachers and best methods, and, second, to create a musical atmosphere that will not only be a stimulus, but an incentive, to greater work and higher ideals.

"In looking back over our first year's experience, endeavors and success, we feel greatly encouraged, and will put forth our very best efforts to make this second year far more telling for good in the development of music as an art and a great factor in the building up of character."

There are conservatories and conservatories, but, under the direction of such a thorough musician as Mr. Manning, the conservatory ought to grow to be a strong factor in music on the Pacific coast. Mr. Manning has a strong staff of experienced teachers.

University Summer School

Prof. Charles Louis Seeger, Jr., who during the last year has occupied the chair of music at the University of California, is to be the head lecturer in the music department of the Summer school this year. The session opened last Monday, and hundreds of musicians and advanced students will take advantage of the courses. Mrs. Sweesy and Mrs. Allen have resumed their work in departments in which they have been very successful other Summers. Last year Thomas Whitney Surette, from the music department of Oxford University, was the lecturer, and in 1911 Arthur Foote lectured.

Much credit must be given Eugene Blanchard for his work as choir director of the first Congregational Church choir of Oakland. During the three months of his service Mr. Blanchard has increased the choir from forty to seventy-five voices and has trained the members to respond to his baton to perfection. Sunday evening the choir presented Joseph Barnby's "Rebekah" in fine musical style. Mr. Lloyd, baritone, sang the part of *Eliaser* with much feeling. Mrs. Winchester, soprano, sang *Rebekah*, and Mr. Williams, *Isaac*.

In a quaint little shop in Oakland lives a Dane, J. N. Aschow, maker and mender of wood instruments, whose shop is a favorite resort for artists of both local and foreign reputation. When the violin needs a doctor the owner immediately seeks out Mr. Aschow. Being a connoisseur in woods, his opinion is much valued, and recently an Eastern friend sent him for inspection ten pieces of violin wood which proved to be of such excellent quality as to arouse Aschow's interest enough to buy them for \$300. Mr. Aschow promptly put them together and much to his delight found himself the possessor of a beautiful old violin.

Hother Wismer, also a Dane, and one of San Francisco's leading violin virtuosos,

is a close friend of Mr. Aschow. He experimented upon his friend's discovery and then sought the verdict of his teacher, no other than the famous Ysaye. The violin was placed in Ysaye's hands during his recent visit to San Francisco, and the famous artist first declared it a Piqué. On closer examination, however, he discovered



A Musical Group in San Francisco Taken in Front of the St. Francis Hotel—From Left to Right: Mr. Simpson, Mrs. Simpson, a Chicago Musician; Frank H. Jones, the Western Manager; Mme. M. E. Vincent, Mr. Twombly (Seated), Mr. Taylor, San Francisco Musician, and Alma Voedisch

a label of Lupot. Piqué and Lupot were very closely allied in their work, Ysaye said, and were the greatest of French violin makers. He was convinced that Aschow had made a purchase of genuine importance.

A Blind Violinist of Promise

George Baily, a young musician of great promise, has recently graduated from the

Institute for the Deaf and Blind at Berkeley. He is a boy of seventeen years, and during the last three years has studied the violin with Henry Heyman, a local teacher. At a recital at his teacher's residence, the youthful violinist showed wonderful talent, rendering his program with fine musical feeling and revealing a remarkable memory. He has studied piano and organ and has done all this work along with his regular school studies.

The music of "Columbine's Conquest," a pantomime by Dr. Russell H. Cool, is being played from one end of the city to the other. Three weeks ago the composer,

Theodore Voght, played this music at a testimonial concert at the Bohemian Club, and since then all the orchestras have made much of it.

Jeanne Mae Peters, of San Francisco, pupil of N. Personne, voice teacher of this city, is singing the leading rôle in the musical comedy, "In Adiant," in Sacramento, and meeting with much success.

FREDERIC VINCENT.

INTERNATIONAL ARTISTS' CO.

Chicago Musical Organization Presented in Cincinnati

CHICAGO, June 30.—One feature offered by the Briggs Musical Bureau during the past season has been known as the International Artists' Company, an organization including vocal and instrumental music and the interpretation of music by dancing. This company was booked recently for a two weeks' engagement in Cincinnati, replacing the Cincinnati Symphony Orchestra at the end of its engagements at the Zoological Gardens. The company consists of Cornelius Van Vliet, the solo 'cellist of the Minneapolis Symphony Orchestra, Janina Butkiewicz, the Russian and classical dancer, Edith Roberts, soprano, and Lena Palmer, pianist.

May Williams Gunther, soprano, formerly of Minneapolis, has left Chicago for an extended tour of the Southwest, filling Chattanooga engagements. She has twenty-five appearances in Oklahoma and Texas before her return here.

M. R.

Lolita D. Mason Arrives in Chicago

CHICAGO, June 30.—Lolita D. Mason, who for two years has been the president of the American Music Club in Vienna, has returned to Chicago and will have under her exclusive management next season a

half dozen of the younger touring artists. With the exception of Arthur R. Slack, baritone, who is a graduate of the Northwestern University, the other artists are unknown to Chicago musicians. Reports from their European appearances, however, disclose the fact that they are quite exceptional in their special lines. There is Issay Mitnitsky, violinist; Lina Pleister, pianist; Laurel E. Yeamans, concert organist and pianist; Hans Kindler, violoncellist; Ernesto Rocco, mandolin virtuoso, and Louise Bailey-Apfelbeck, pianist.

Former "Merry Widow" Plans Fall Concert Tour

MILWAUKEE, July 1.—Mrs. David S. Rose, formerly known as Rosemary Glosz, who achieved a notable triumph in the title rôle of "The Merry Widow," under the direction of Henry W. Savage, has decided to return to concert work next season. Mrs. Rose abandoned a successful operatic career to become the wife of the former mayor of Milwaukee. She will give her first public concert in Milwaukee early in October.

Mr. and Mrs. Rose have just returned from New York, where Mrs. Rose has been engaged in preliminary work with Mme. Gerville-Reache of the Metropolitan Opera Company. Arrangements are being made for a concert tour following the appearance in Milwaukee. Mrs. Rose studied singing abroad under Sbriglia, and is also an accomplished pianist, actress and dancer. Her repertoire embraces arias from more than fifty operas. Mrs. Rose is now keeping up her vocal work with Herman Devries of Chicago.

M. N. S.

Mme. Nordica Sings to Huge Honolulu Audience

Mme. Lillian Nordica sang before a huge audience in the Opera House at Honolulu on Saturday evening, June 28. It was the first concert of the prima donna on her 'round-the-world tour and cable messages received in New York announce her complete triumph, in which her associate artists, Paul Dufault, tenor; Franklin Holding, violinist, and Romaine Simmons, pianist, shared. Mme. Nordica will open her Australasian tour on July 26.

VIENNA HARPIS FOR THE BOSTON SYMPHONY

Alfred Holy, Whom Dr. Muck Originally "Discovered," Engaged to Succeed the Late Heinrich Schuecker

BOSTON, June 30.—The most important engagement the Boston Symphony Orchestra has made for the coming season is that of a first harpist who will succeed Heinrich Schuecker, whose tragic death last Spring deprived the orchestra of one of its most valued members. The new harpist is Alfred Holy, of Vienna.

Holy is generally regarded as the foremost harpist of Europe. For the last several years he has been first harpist in the Imperial Opera of Vienna and in the Vienna Philharmonic. Curiously enough, it was Dr. Muck who discovered him. When Dr. Muck was first conductor of the Prague Opera, on the eve of an important production of a Wagner opera, his first harpist was taken ill and not having time to send to Vienna for one it seemed as if the performance would have to be postponed. One of his friends, an officer in one of the Bohemian regiments stationed there, told him that there was a young man serving in the band of the regiment who was a very good harpist. Dr. Muck had the young man, who was Holy, come to him and play for him and was so impressed with his remarkable talent that he engaged him on the spot.

When Dr. Muck went to Berlin he took Holy with him, where the latter stayed for several years, until Gustav Mahler went to Vienna. Mahler made Holy an unprecedented offer to go to the Vienna Opera and there the distinguished harpist has since been.

It is interesting to know that, since the death of Mr. Schuecker the management of the Boston Symphony Orchestra has had more than two hundred applications for the place, coming from as far West as San Francisco and as far East as Bucharest. Applications were received from Rome and St. Petersburg.

Grand Opera Boom in Lincoln

LINCOLN, Neb., June 30.—Prominent men and women of this city, who have recently organized and incorporated the Lincoln Grand Opera Company, are actively laying plans for a season of opera next Winter. Under the supervision of Frederick A. Delano, newly chosen head of the vocal department of Lincoln Musical College, efforts are being directed to the engaging of opera singers from New York, Boston and other large musical centers. It is planned to give performances in Omaha as well as in Lincoln.

Carl M. Roeder in White Mountains

Carl M. Roeder, the New York piano teacher, closed his season last week and left on June 28, for his Summer home in the White Mountains, North Conway, N. H., where he will rest during the entire Summer. He will open his Fall season at Carnegie Hall on September 15.

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PLAN TO GIVE LIGHT OPERA PERMANENTLY

Leading Musicians Interested in
Organization Announced by
Werba and Luescher

A permanent light opera company to play continuously in New York is being formed by Werba & Luescher, according to announcement made last Saturday by that theatrical firm. American authors will be encouraged as far as possible, but it is stated that the company also has a representative abroad making contracts with leading writers of light opera. The company will be conducted much as the Daly and Gaiety Theater companies are in London.

Werba & Luescher will be the managing directors of the organization and associated with them as representative of a co-operating syndicate will be William E. Hills, of No. 15 William street. The idea of the new company was inspired, according to Werba & Luescher, by Victor Herbert, who wished to have the policy inaugurated with the production of his operetta, "Sweethearts," to be given at the New Amsterdam Theater in September, with Christie MacDonald as the star. Previous bookings will prevent the realization of this part of the scheme, but Miss MacDonald will be active in the development of the project.

It is probable that a theater may be built to house the new organization, but no site is mentioned yet, nor is it known when work on the structure will be started.

Among those who will co-operate in the scheme and who will probably become members of the Board of Governors are Victor Herbert, Harry B. Smith, David Bispham, Walter Damrosch, Christie MacDonald, Reginald de Koven, Channing Pollock, Robert Hood Bowers, Renold Wolf, Fred Latham, Max Bendix, George Marion, George V. Hobart, Julian Mitchell and Robert B. Smith.

A somewhat similar scheme for a permanent organization to produce light opera of the best description in New York has been announced by Andreas Dippel, recently manager of the Chicago Grand Opera Company.

Max Jacobs Quartet Reorganized

Max Jacobs, the New York violinist, has recently reorganized his string quartet, which now comprises Hans Meyer, second violin, who has played under Nikisch abroad; William Eastes, viola, late solo viola of the Montreal Opera House Orchestra, and associated with the Campanini forces at Hammerstein's Manhattan, and James Liebling, cello, favorably known as a solo performer on his instrument. Mr. Jacobs will present his quartet in a series of New York concerts again next season and in addition will make a Western tour under the management of Ernest L. Briggs of Chicago.

Chicago Symphony Orchestra Begins Its Park Concerts

CHICAGO, July 1.—At Ravinia Park last Saturday night the Chicago Symphony Orchestra, under Frederick Stock, opened a series of concerts at the North Shore Amusement Park. An audience of several thousand, music-lovers, not only from the North Shore suburbs, but from the South side, attended.

Mr. Stock has decided for his engagement of four weeks to present programs chiefly of popular selections. His first week's concerts will be given afternoon and

evening. Last Saturday evening's program contained the E Major Polonaise, by Liszt, in an abridged version; a symphonic poem, "Moldau," by Smetana; the A Minor Suite by MacDowell; Andante Cantabile, from the Fifth Symphony of Tchaikowsky; the Overture, "Carnival," by Dvorak, and "Under the Trees," from "Scenes Alsaciennes," by Massenet.

An innovation in this year's programs is the appearance of Baroness Irmgard von Rottenthal, from Vienna, in classical and character dances. During the intermission between the first and second parts of the orchestral program the baroness appeared as an interpretative dancer and displayed a graceful style. She danced to the music of the Barcarolle from "The Tales of Hoffmann" and "Songs Without Words" by Tchaikowsky, receiving much applause. George Coburn conducted during this part of the program. M. R.

SEATTLE'S NEW CHORUS

Society Identified with Church Music
Shows Splendid Results

SEATTLE, June 24.—Although there are a number of excellent male and female choruses in Seattle, a good mixed chorus is a rare thing. William H. Donley, the energetic organist of the First M. E. Church, has, however, during the last season succeeded in organizing a chorus that is something more than a choir. Its name is "The Choral Association of the First M. E. Church." From eighty to ninety young persons, none of whom is an experienced chorus singer, have stood nobly by him and worked hard for the results which they showed in their concert of the 17th. The large audience showed its appreciation by demanding encores to six of the nine numbers on the program.

The chorus was assisted by a quartet consisting of Myrtle Park Bagley, Mrs. Romeyn Jansen, Neal H. Begley and Walter F. Paull. The "Rigoletto" quartet and the duet, Allitsen's "Break, Diviner Light," of Mrs. Jansen and Mr. Paull were well received, and the rendition of Hadley's "Egyptian War Song" by Mr. Paull and of Salter's "The Cry of Rachel" by Mrs. Jansen were very effective.

The chorus numbers consisted of Faure's "Sancta Maria," Bantock's "Annie Laurie," Gower's "By the Waters of Babylon," Jordan's "Barbara Freitchie" and the "Roumanian Love Song" for ladies' chorus by Gaines. Especially noticeable was the clearness of pronunciation of the words by the chorus and the absence of harshness produced by not holding the vowels long enough. The intonation, the attack, the crescendos and decrescendos and the well worked-up climaxes revealed a careful attention to detail on the part of the conductor. Although minor points might be adversely criticised it is difficult to see how, in so short a time and under such conditions, Mr. Donley could have produced better results. F. A. R.

Organist Kinder, of Philadelphia, Completes Busy Season

PHILADELPHIA, June 28.—Ralph Kinder, the church and concert organist, organist and choirmaster of the Church of the Holy Trinity, Rittenhouse Square, this city, has given forty-eight recitals in Philadelphia and vicinity this season, besides recitals in various parts of this State, in New Jersey and Delaware. Recent appearances by him have been in York, Pa., where a return recital was given; in Lancaster, Pa., and Washington, D. C. Mr. Kinder, in addition to his distinguished ability as an organist, is well known as a composer for the organ, and as a teacher has met with notable success, many of his former pupils holding responsible positions in Pennsylvania, New Jersey and Delaware, those who recently have studied with him coming from York, Allentown, Harrisburg, Pottsville, Wilmington, Atlantic City, Orange, and even such distant points as Albany, N. Y.

RAGTIME CAUSING MENTAL AILMENTS

Milwaukee Graduates Told Gentler
Music Needed Also for Normal
Heart Action

MILWAUKEE, July 1.—"Never did the world have greater need for the tempering influence of music—not the wild Apache dance or jiggery ragtime—but the pacifying and elevating strains of the old masters. The wreckage of these torrents of energy, strewn on the shores of physical and mental disturbance, tell a sad story of lives sacrificed to an ultra-materialism. Let the gentle and soothing tone of music calm the frenzied mind, stimulate a normal heart action and prompt that adjustment between idealism and realism which makes for the rational and self-poised man."

This was part of an impassioned censure of the popular song delivered by William George Bruce, secretary of the Merchants' and Manufacturers' Association of Milwaukee, at the annual exhibition concert of the Schenuit Conservatory of Music at Pabst Theater last week. A similar attack on ragtime was made by R. J. O'Hanlon at the commencement of the Marquette Conservatory of Music held at Plankinton Hall. The latter speaker denounced the ragtime craze as animalism.

Many Young Musicians

Commencement exercises have been in order in Milwaukee musical circles for the week. The various conservatories of this city have been holding exercises in theaters and large halls, where hosts of relatives and friends of graduates have showered applause upon a record number of blossoming musicians.

Fifty-five young men and women students of the Wisconsin Conservatory of Music were awarded diplomas of merit and teachers' certificates at the Pabst Theater. Of these twenty-three received diplomas and thirty-two certificates. Marquette Conservatory of Music graduated seventeen at Plankinton Hall of the Auditorium. Seven were awarded diplomas in public school music, six in the piano course and one in the violin. Certificates in elementary harmony were awarded seventeen and in history of music fourteen. The address was delivered by R. J. O'Hanlon, who scored the ragtime craze as a yielding to animalism and sounded a call back to the folk songs of other lands, the plantation songs of southern climes and the fireside ballads of America and England.

The annual exhibition concert of the Schenuit Conservatory of Music at Pabst Theater was heard by a large audience. Seventeen instrumental and vocal numbers were given by advanced pupils and recipients of honors. Six were awarded testimonials of merit, one, a certificate of proficiency and two teachers' certificates. William George Bruce, secretary of the Merchants' and Manufacturers' Association of Milwaukee, delivered an address in which ragtime music was assailed. An abundance of talent was displayed by seventeen young ladies composing the graduation class of the music department of Milwaukee-Downer College at the annual recital before an audience which taxed the capacity of Merrill Hall. The musicians reflected a scholarship and painstaking cultivation that has already accomplished admirable results. M. N. S.

Louis Arthur Russell Works Heard in Wanamaker Concerts

On Friday and Saturday afternoons, June 27 and 28, Louis Arthur Russell, with professional pupils, gave an interesting program in the Wanamaker Auditorium, New York. The program on Friday afternoon was made up entirely of Mr. Russell's compositions, vocal and instrumental, including his new "Suite Fantastique" for piano, and the song suite, "Moods," also a new work for violin and piano, "Ballade Polonaise" in A minor. The Saturday concert was announced as "an hour of brilliant music," classic and modern, for piano, solo ensemble (four pianos unison) and grand ensemble (four pianos, four-hand). The program included works by Mozart, Mendelssohn, Schumann, Chopin, Schubert, Moszkowski, Schulhoff, Mac-

Dowell, Massenet and other composers. Mr. Russell was assisted by Alma Holm, Ethel Pursel, Louise Schwer, Myra Lyle, Eva Snell, Helen Russell, Dora Evans, Mabel Hallas, Messrs. Russell LaBar and Percy Wyckoff, pianists; Mrs. Jessis Marshall, Mrs. Beth Tregaskis, Anna Benedict and Samuel Craig, vocalists, and Robert Griesenbeck, violinist, with Mr. Russell as accompanist and director.

The announcement is made by Mr. Russell that his special five-day (ten sessions) Russell Method Class (July 1, 2, 3, 7 and 8), usually held in the College of Music, will this Summer be taken to the Dominican Academy, Caldwell, N. J.

ORGANISTS WIN DEGREES

Woman Among First of Maryland Chapter to Be Honored

BALTIMORE, June 30.—Frederick L. Erickson, organist and choir director of Emmanuel Protestant Episcopal Church, and J. Norris Hering, organist and choir director of Christ Episcopal Church, will have conferred upon them the degrees of fellow and associate, respectively, of the American Guild of Organists. These are the first resident organists and choirmasters to complete their examinations for these degrees through the Maryland Chapter of the guild. Carrie M. Camp of Reading, Pa., also completed examination at the same time through the Maryland Chapter, and the degree of fellow will be conferred upon her.

Examinations prepared in New York by the examining officials of the guild were held in Baltimore for the local candidates. Mr. Erickson is a bachelor of arts of the University of Michigan and came from New York to Baltimore last autumn. Mr. Hering graduated from the Peabody Conservatory of Music in 1904, is secretary of the Maryland Chapter of the American Guild of Organists and music critic of the *Baltimore Star*. W. J. R.

Gertrude V. O'Hanlon's Bookings

CHICAGO, June 30.—Manager Henry Russell, of the Boston Opera Company, has sent word from Paris to Gertrude V. O'Hanlon that if it is decided to give a series of Sunday concerts this year in Boston he will use Edna Gunnar Peterson as soloist. While in Sioux Falls, Ia., last week Miss O'Hanlon arranged for an appearance of her quartet as well as Miss Peterson at All Saints' School. She has placed a course with the music clubs at Brainard, Minn. Those who will appear at the series are the Beethoven Trio, Rose Lutiger Gannon and Miss Peterson.

Hans Pfitzner has decided to produce "Parsifal" in Strassburg next Winter.

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FINANCIAL SUCCESS FOR MEMPHIS YEAR

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MEMPHIS, TENN., June 28.—Instead of the time-ridden exhibition recitals which have marked the close of the pupils' year interesting concerts have been the order of the day in Memphis, where instructor and student have joined hands in an effort to provide genuine entertainment. American composers have had an increased popularity on these programs, among them frequently appearing MacDowell, Cadman, Mason, Harriet Ware and others.

Prominent among those who presented pupils were Mrs. Marie G. Worden, J. Paul Stalls, Mrs. E. T. Tobey, Jacob Bloom, Mrs. Jacob Bloom, Jean Johnson and Jessie Cooper. Concert attractions were few during the season, perhaps a reaction from the unusual activities of 1911-12, when Memphis had more musical attractions than any other Southern city and a greater number than during any preceding year. It is gratifying, however, to know that the concert season was a financial success and that greater interest than ever before was taken in local artists.

Memphis Symphony's Season

The Memphis Symphony Orchestra gave three concerts under Arthur Wallerstein's baton and brought as soloists John Barnes Wells, tenor; Mildred Potter, contralto; and Nina Dimitrieff, the Russian soprano. These concerts were well attended and the music given maintained a high artistic standard. Symphonies by Haydn, Schubert and Mozart were included. The Beethoven Club brought Marie Rappold, the Metropolitan soprano; Louis Persinger, violinist; Leon Rains, basso; Max Pauer, pianist; Eugene Ysaye, violinist; the Cornell Mandolin and Banjo Clubs and the Vanderbilt Glee Club, of Nashville. Greater than any compliment that can be paid the club for its management or the musical public for its support is the statement of the fact that although the Beethoven Club started the year heavily in debt the receipts from these concerts settled all obligations, paid running expenses and left a handsome balance in the treasury. Mrs. E. B. Douglass, as president of this highly honored organization, has been most successful in the discharge of her duties and was re-elected without a dissenting vote.

Instructive Concerts

Of great importance educationally were the concerts given each month at the Goodwyn Institute by local musicians. Mrs. Ben Parker, whose interest in musical affairs has meant much to Memphis in the past, has had charge of these programs and selected for them the very best talent. They were for the most part well attended. Aside from this the club, through the courtesy of the president, gave eight concerts at the Home for Incurables. The organization rejoined the N. F. M. C. and made a donation to the American Opera prize fund.

The concerts to be given next year have not been fully decided upon, but Paderewski, Farrar, Melba, Kubelik and others

are under consideration. The artist concert committee promises a particularly brilliant concert course, as it is believed that Memphis will now support the best. Early next Fall the club will celebrate its twenty-fifth anniversary and it is thought that Melba and Kubelik in joint appearance will be secured for this occasion.

A Tenor Find

A tenor voice of great possibilities has been discovered in Brownsville and the young man later brought to Memphis. Enoch Walton, pianist, and Angelo Cortese, harpist, while concertizing with Marcus Benham, a local baritone, became interested in the boy and recently presented him in a recital before a small, select audience. Last night he again appeared on a program given by pupils of Mrs. E. T. Tobey and fairly created a sensation. His voice resembles Caruso's in quality and his interpretations are patterned after the Vic-

GEORGE FERGUSON AND AN AMERICAN PUPIL OF TALENT



Mr. Fergusson (Seated) Shown with
Arthur R. Slack, Baritone, Who Is to
Tour America Next Season

The accompanying picture represents George Fergusson, concert baritone and teacher in Berlin, with his pupil, Arthur R. Slack, a gifted young American baritone, who has left Berlin for a tour in concert in America under the management of Lolita Mason, of Chicago.

Four Courses Finished by Graduates of Oberlin Conservatory

OVERLIN, O., June 28.—Eleven young musicians received diplomas of graduation from Oberlin Conservatory of Music in the commencement exercises on June 23. All of these graduates had finished courses of training in four branches of music, with the theory and history of music studied by

tor records of his famous countryman. The voice is possessed by Giordano Pellonari, twenty years old.

Mr. and Mrs. Jacob Bloom, prominent throughout the South for their musical activities, sailed June 17 from New York for a visit to their old homes in Bavaria. They will stop at Paris, Brussels, Leipsic, Dresden, Berlin and other cities. Mrs. Arthur Fall, violinist, recently returned from a flying visit to New York, where she appeared before the Woman's Press Club.

The concerts given each night in the park of Memphis by E. K. White's municipal Band are being well attended and greater interest is being shown in classical and standard music. Mrs. Marie G. Worden and Sophie Nuss, sopranos, are among the prominent local soloists. Harry Blix, cornetist, is also a great favorite. The past season was a good one for teacher, concert artists and the music trades.

ENOCH T. WALTON.

each one, and the pupils dividing their other two courses between piano, organ, violin and voice. Those receiving diplomas were Ethel Louise Ackley, Hazel May Babcock, Harriett Lois Beckett, Alvin Simmon Bemis, Helen Minerva Crossett, Gladys Clarke Dingfelder, Ruth Elizabeth Ewing, Lillian Marie Jackson, Nora Rolleson, Blossom Jean Wilcox and Florence Evelyn Woolley. Each of the graduates took part in the ambitious concert.

HAROLD BAUER'S TOUR

Nine Orchestral Appearances for Pianist Next Season

Harold Bauer has been engaged for an appearance with the Philharmonic Society, under Josef Stransky, in Carnegie Hall, New York, Sunday afternoon, January 25. This makes the ninth orchestral engagement the pianist has received for next season, a record which few artists can duplicate.

Opening his tour with an Aeolian Hall recital on October 25, and following this on October 27 with a recital in Des Moines, Ia., he will go to the Pacific Coast, where he will remain until the last of November, when he will inaugurate his long series of Eastern engagements with an appearance with the New York Symphony Orchestra on December 5. He will play with the same organization the following afternoon in Brooklyn, and again in New York on December 7. At least three New York recitals will be given in the course of the season, in addition to several joint appearances with the famous French violinist, Jacques Thibaud, with whom he has frequently been heard in England and on the Continent.

For his initial New York recital the pianist has already arranged his program, and in many respects it is out of the ordinary. It will be made up exclusively of compositions of Bach and Beethoven, and will include of the former the Prelude and Fugue in B Flat Minor, Prelude and Fugue in C Sharp Major, Prelude and Fugue in F Minor, alternating these with Beethoven's Sonata in D Major, op. 10, No. 3; Sonata in E Flat Major, op. 81, and Sonata in C Minor, op. 77. It is highly probable that Bauer will offer the same program elsewhere, particularly in Boston, Chicago, and San Francisco.

The pianist has finished his European season, and will now devote two months to teaching in Paris.

Zona Griswold's Recital in Dallas

DALLAS, TEXAS, June 24.—An important recital of the week was given last evening at the Oak Lawn Methodist Church for the benefit of the organ fund. It was the last public appearance of Zona Mail Griswold, who sails for Berlin July 12. "Come Unto Him," from "The Messiah," was sung sympathetically and with Miss Griswold's usual fullness and sweetness of tone. Fern Hobson, violinist, another soloist of the evening, gave a most pleasing interpretation of "Canzonetta," by D'Am-brosio.

A. W.

Europe's Praise for Thibaud

The latest comments of the European press on the playing of Jacques Thibaud bear out convincingly Loudon Charlton's confident assertion that America has a treat in store when the French violinist pays this country a visit next Winter. The tributes so freely paid Thibaud's art abroad are of a very unusual character. There is nothing of the perfunctory in the way his playing is dealt with, but, on the other hand, there seems to be a general agreement that very few violinists of the day deserve to be classed with him.

Denison Conservatory Director Resigns

GRANVILLE, O., June 24.—Carl Paige Wood has resigned his position as director of the Denison Conservatory of Music and the Engeversan Choral Society of Granville and intends to spend next year in foreign study.

CROWDS HEAR PARK MUSIC IN NEW YORK

Arnold Volpe's Orchestra Gives
Programs of High Order to
Happy Throongs

Thousands of New Yorkers have been flocking nightly to the Mall in Central Park, where Arnold Volpe's orchestra has been presenting choice programs since June 29. The complete success of this form of public entertainment provided through the Department of Parks has been demonstrated in an enthusiastic recognition of high class music voiced by the great throng of listeners. Although the majority of each audience consisted of individuals not counted among the fashionable element of the city the absence of popular songs made little difference in the genuineness of the satisfaction shown.

Many of the listeners were of foreign birth and they joined heartily the plaudits bestowed upon the Volpe players, whose selections were from such as Wagner, Leoncavallo, Handel, Massenet, Meyerbeer, Moszkowski, Offenbach, Bizet, Verdi, Gounod, Weber, Humperdinck, Rubinstein, Grieg, Dvorak, Herold, Lacombe, Volpe, Bach, Vieuxtemps, Rossini, Chopin, Mozart, Puccini, Tchaikowsky, Strauss, Liszt, Waldteufel, Friml, Mendelssohn and our familiar Herbert and Sousa. Operatic numbers found a sympathetic echo, aided by the natural surroundings which invariably strengthen the appeal of the more romantic messages of music.

A book of programs, each containing ten numbers divided in two parts, proved instructive, especially in the notes appended giving the history of certain operas, orchestral compositions and the national anthems. These notes were written by Arthur Farwell, Supervisor of Music for the Department of Parks and member of the editorial staff of MUSICAL AMERICA.

The programs announced for Saturday, July 5, are as follows: At four o'clock, after the playing of "Star Spangled Banner," which has opened each program, the following selections: "Wedding March," Mendelssohn; overture, "Phedre," Massenet; fantasia, "Il Trovatore," Verdi; prelude, Act III, "Lohengrin," Wagner; waltz, "Wine, Woman and Song," Strauss; overture, "Raymond," Thomas; clarinet solo, Cavatina, "Ernani," Verdi, played by H. Leve; "Yesterthoughts" and "Punchinello," Herbert; sextette, "Lucia," Donizetti, and ballet music from "Faust." At eight o'clock: "March Militaire," Schubert; overture, "Mignon," Thomas; fantasia, "Huguenots," Meyerbeer; intermezzo, "Jewels of the Madonna," Wolf-Ferrari; "Ride of the Valkyries," Wagner; overture, "Light Cavalry," Suppe; violin solo, "Hejre Kati," Hubay, played by F. Landau; selection from "Rigoletto," "Violets," Waldteufel, and "Slavic March," Tchaikowsky. "America" closes the program.

Sues Woman Music Teacher for Breach of Promise

Samuel Greenbaum, who says he is an African explorer, an exporter and a veteran of the French navy, filed suit in the Supreme Court of New York, June 28, against Leah Scher, of No. 26 East 106th street, for breach of promise, asking \$5,000 damages. Greenbaum alleges that he has spent more than \$5,000 on Miss Scher, who is twenty-three years old and a music teacher, but he denies that his purpose in bringing the action is to get money. He says he wants it to be a lesson to women and promises that if he gets the \$5,000 he will give it to charity.

Organists' Association Invites Guild Members to Its Convention

At a recent meeting of the National Committee of the National Association of Organists, the following resolution was unanimously adopted:

Resolved, That the secretary be instructed to extend an invitation to the American Guild of Organists to attend the sixth annual convention of the National Association of Organists at Ocean Grove, N. J., August 4 to 9, and that the guild officers be respectfully requested to select some one of their members to read a paper there on the "American Guild of Organists; Its Plan and Purposes."

Karl Scheidemann, the Dresden baritone, has been collaborating as librettist with the Leipsic composer Eugene Lindner on an opera "Eldena," which will be produced in Leipsic next fall.

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Katherine Ricker, the mezzo-contralto of Boston, is spending the summer at Woodsford, Me.

John Spencer Camp, the prominent organist of Hartford, Conn., sailed last week for a European trip.

Laura Tolman, the 'cellist of Boston, is staying at Hotel Stanley, Estes Park, Colorado, for the summer.

Leonora Antoinette Allen, soprano, will be one of the soloists with the Apollo Musical Club in Chicago next season.

Piano pupils of Ida Hjerleid-Shelley were heard in a musicale given at Philomathean Hall, Stockton, Cal., on June 25.

Student recitals given recently in Hartford (Conn.) included those of Anna Helene Weyland, Carolyn C. Witter and Mrs. W. L. Maynard.

Edmund Sereno Ender, the organist and vocal teacher of Minneapolis, Minn., sailed recently from Boston on the *Cretic* for a two months' tour of Europe.

H. Collier Grounds, eleven years organist of Holy Angels' Church, Buffalo, has left for England. He will visit Westminster Abbey, where he sang as a boy chorister.

Mrs. William S. Teel, Jr., mezzo-soprano, and George S. Hawley, baritone, assisted in the recent recital by piano pupils of Mr. Hawley's sister, Jennie Margaret Hawley, at Bridgeport, Conn.

Helen G. Choate, pupil of Katherine Lincoln, gave a song recital in Boston on June 23. Considering Miss Choate's extreme youth and the short time she has studied, her program and its presentation deserves praise.

Pupils of Bessie Harlow played an extended piano program almost entirely from memory in a recital given recently at Bridgeport, Conn. A feature was the playing of Clara Mix, a former pupil of Miss Harlow.

Successful pupils' recitals have been given recently in Portland, Ore., by the following teachers: Frank G. Eichenlaub and Mrs. Beatrice Hidden Eichenlaub, Dorothy Nash, Florence Wuest, Eda Trotter, Mrs. Leonora Fisher Whipp and Carl Denton.

A certificate recital was given on June 26 at the New Haven (Conn.) School of Music, the certificate pupils being Helen Margaret Williams and Frances May Pearce. Another recital at this school was that of Mme. Merica-Hunt's pupils.

Many testimonials from the public prints have brightened the musical activities of Eva Emmet Wycoff, the soprano, whose recitals, together with those of Ezri Alfred Bertrand, tenor, have established for this pair an enviable reputation in Erie, Pa., and other cities.

The pupils of the Yenth Conservatory of Music were heard in their annual concert on June 26 at Memorial Hall, Brooklyn. Although the program contained many difficult selections the players displayed sound technic and high intelligence. The boy violinists were especially promising.

Elsie Rosalind Miller, organist and choir director of St. Paul's Methodist Episcopal Church, Baltimore, has written the libretto of an opera which will be set to music by a Baltimore musician. The opera will be produced next season. Miss Miller is a graduate of the Peabody Conservatory of Music.

Arion Hall is the new name given the rooms at No. 421 Milwaukee street, Milwaukee, at the recent house warming of the Arion Musical Club. More than 150 members danced the new hall into existence and started plans for a campaign expected to bring 300 associate members into the Arion fold.

At the annual competition for prizes of the Balatka Musical College, in Chicago, Given Friday, June 27, Dr. Carl Bertschin-

ger, Maurice Rosenfeld and Henry P. Eames were the judges. Some twenty-five pupils presented movements from various piano concertos and the playing was of a high order of merit.

From Providence, R. I., comes word that Hanna P. Shippie, head of the musical department at East Greenwich Academy, was married on June 22 to Bernal C. Edwards. The ceremony was performed by the Rev. Samuel M. Irwin, principal of the academy. Mr. and Mrs. Edwards will reside in Providence after a trip South.

A recital which helped to elevate the standard of public taste in Mobile, Ala., was that given recently by pupils of Minnie F. Black, the piano instructor. Those taking part were Mattie Belle Kirkbride, Helen Brown, Apollonia Manson, Alba Gower, Sallie Belle Andrews, Eula Walsh, Mattie Hickey and Rose Reiss.

Leta Gorder, coloratura soprano, of Dallas, Texas, won pronounced success on June 23 at the Lake Cliff Casino. The beautiful quality of her voice and its excellent range were shown in a fine interpretation of the "Grand Valse," from "The Barber of Seville." Thomas V. Purcell, violinist, also received generous applause.

Ross Hickernell, cornetist, and Lynn B. Dana, pianist, took a post-season recital tour through Pennsylvania and New Jersey, beginning June 16 at Philadelphia, Pa., and closing at Atlantic City, N. J., June 22. These gentlemen hail from Dana's Musical Institute at Warren, O. Their strange combination of cornet and piano has shown artistic excellence.

The final recital by piano pupils of Walter G. Charnbury, of Baltimore, was given last week. Those participating were Alfred A. Kirk, Jr., Arthur L. Dobbin, Bertha Kretschmor, Daisy Wilkens, Ronald T. Anderson, Alma Flannagan and Clarence Turner. Mr. Charnbury will conduct a Summer course for teachers at Hanover, Pa., and will also teach in Baltimore.

Alfred T. Brisebois presented fifty of his piano pupils and a large proportion of his vocal class in three recitals at Bridgeport, Conn. This is Mr. Brisebois' sixth season in Bridgeport. He is also supervisor of music in the St. Augustine Parochial School, where he conducted a recent performance of the "Lady of Shalot," with Elizabeth Stanton as the soprano soloist.

An illuminating feature connected with the recent closing recital of the piano pupils of Grace P. Karr, of Plainfield, N. J., was her descriptive essay on Weber's "Invitation to the Dance," which was played in quartet form at the recital. Miss Karr, with material gathered from reference books, set forth the values of this form of descriptive music in a most interesting manner.

One of the many interesting "special nights" at the Boston Symphony series of "pop" concerts was on Monday, June 23, when Mr. Lenom conducted a program by native composers, five of them Bostonians: Arthur Foote, George W. Chadwick, Frederick Converse, Henry F. Gilbert and Arthur Shepherd. Loyal music devotees were there en masse and the applause was deafening.

During the vacation the faculty of the Ann Arbor Music School will be widely scattered. Professor Stanley will spend the Summer in England and Germany; Albert Lockwood in Northern Europe; Earl V. Moore in France; Mr. and Mrs. S. P. Lockwood and family in the Catskill Mountains; Secretary and Mrs. C. A. Sink in Colorado; Mr. Whitmore and Mr. Dotterwich in Northern Michigan.

Grace Hall-Riheldaffer, the Pittsburgh soprano, and Mary Dennison Gailey, violinist, recently appeared at Knoxville, Tenn., in a joint recital. Conspicuous among Mme. Riheldaffer's offerings were the Cadman song, "The Geranium Bloom," and "At Night on the Terrace High," by L. M. Genet, the words of both songs being by Nelle Richmond Eberhart. Dr. Henry C. Risner delivered a lecture on "The Mission of Poetry."

Mabel Wilber, who sang the title rôle in several hundred performances of Franz Lehar's operetta, "The Merry Widow," sailed for Europe on the *Oceanic* June 28, with her husband, Madison Corey, general manager for Henry W. Savage, to spend a six weeks' vacation in Europe. They will be guests of the composer at his home in Austria and expect to meet there Mizzi Gunther, who originated the rôle of the *Merry Widow* in Vienna.

Songs of the nations, Occidental and Oriental, were embodied in an interesting program given by the voice pupils of Mabelle J. Graves at Lincoln Theater, Fair Haven, Vt., on June 27. The following were represented: American (Indian and negro), Italian, Irish, English, Welsh, Scotch, French, German, Assyrian, Bohemian, Chinese, Norwegian and East Indian. Beatrice Palmer Bannon, impersonator, assisted in "Creature Songs."

Minneapolis has gained a new pianist in the person of Mme. M. Gerdes-Testa, a Bremen musician, who has recently come to America. A pupil of Xavier Scharwenka and other masters, Mme. Gerdes-Testa has appeared successfully in Germany, England and the Scandinavian countries, having attracted special attention as a Chopin interpreter. She is also an able writer on topics of music and literature.

The Chapek Music School of Chicago gave its Annual Concert on Tuesday evening of last week at Auditorium Recital Hall and presented a program of violin, vocal and piano selections. Excerpts from Dvorak's opera, "Rusalka," including choruses, a trio and solo vocal numbers, brought forth some fifteen students of the school. The solos were accompanied by an orchestra composed of the violin classes. Joseph H. Chapek conducted.

Pupils of Raymond Burkholder were heard at their third annual ensemble concert last Wednesday evening in the First Methodist Church at Streator, Ill. About forty violin pupils and almost the same number of piano pupils took part in the program of sixteen numbers. Mr. Burkholder has earned for himself the title of impresario of Streator, where he has managed the local appearances of several artists of national fame, among them Maud Powell.

Compositions of great composers largely made up the program of the piano pupils of Henry Weston Smith, given in James Hall, Madison, N. J., on June 23. Daisy Herrington in MacDowell's Concerto, second piano played by Mr. Smith, displayed admirable precision and interpretative force. Margaret Moore and Catherine Hope, who played selections from Saint-Saëns and Godard, also distinguished themselves. The other playing was uniformly excellent.

Tali Esen Morgan has been mailing requests to the organists of New York to send singers familiar with "The Messiah" to assist the chorus which will sing the work at the organists' convention August 9 at Ocean Grove. The rehearsals are being held every Tuesday night in the Church of the Strangers, 57th street and Eighth avenue. The chorus is limited to 400 voices. Over 300 are already enrolled. The Ocean Grove branch of the chorus will number fully three hundred.

Mrs. Genevieve Erskine presented her vocal pupils in a recital in Bush Temple Auditorium, Dallas, Texas, on June 23. The hall was crowded to the utmost. The program opened with "To Spring," by Grieg, a choral number including the entire class, and contained arias from "Mignon," "Madama Butterfly" and "Cavalleria Rusticana." Songs by Cadman, MacDowell and Dvorak were sung. It was a charmingly arranged program and the entire class showed excellent training.

An interesting piano recital was given by pupils of Katherine P. Stierhoff at her studio at Pikesville, Md., June 27. Miss Stierhoff recently received the degree of bachelor of music at Mount St. Agnes' College. Several of her compositions were played by advanced pupils. The participants were Leah C. Watts, Carrie V. Clark, Hazel L. Hamilton, Mamie Snyder, Helen Lyons, Pleasance V. Sollers, Nancy Watts, Mary Owens, Charles Davis, Vernon Smith and Henry Davis.

In a recital inaugurating the organ in the First Baptist Church at Warren, R. I., Newell L. Wilbur, A. A. G. O., gave an enjoyable program. He was assisted by Mme. Claudia Rhea Fournier, contralto, who sang with great beauty. The organ is modern in every respect and Mr. Newell demonstrated its attractions in his admirable playing of Bellmann's Suite Gothique, op. 25; Debussy's "Le Petit Berger,"

Kroeger's "March Pittoresque," and selections by Guilment, Macfarlane and Manfield.

At the annual commencement exercises of the Pennsylvania Conservatory of Music held in Musical Fund Hall last Tuesday evening, diplomas were presented to Adelaide Glisson and Herbert J. Schmidt for proficiency on the piano, while the post-graduate medal was awarded Edna Cunningham, of the class of 1910. The elementary gold medal was won by Cora M. Ehret. Pauline Hurwitz, Edith M. Farnous and Harold Bernhardt received prize for excellent work. An excellent musical program was given under the direction of Vivian Ingle, director of the conservatory.

Mrs. Wilbur Thoburn Mills, organist of the Broad Street M. E. Church, Columbus, O., recently gave a dedicatory organ recital at Defiance College, Defiance, O., followed by the annual concert by the department of music, in which Alice Richardson and the Misses Cox and Moats were soloists. Another dedicatory recital was given by Mrs. Mills at the United Presbyterian Church, Cadiz, O., on June 23. In the concert by the Columbus Eisteddfod Chorus, before an audience of 2,000, on June 27, Mrs. Mills was the organist. Robert W. Roberts was the conductor and his assistants were Mrs. Amor W. Sharp, Hazel Swann, John Sheridan, Oscar Sayres and Amor W. Sharp.

A pleasing musical program was given in connection with the annual commencement of St. Joseph's College and Academy, Emmittsburg, Md., under the direction of Fritz Gaul, of Baltimore. The Verdi-Oberthur instrumental trio of "Il Trovatore" was beautifully played by M. Vaughn, harp; M. Cristy, piano, and Mr. Gaul, violin. There was also a double duet by Hesselberg for pianos and organs and a double quartet for pianos of Kuckens-Jansen's "Fest-Polonoise" and other instrumental numbers. The chorus numbers by the vocal classes included Hawley's "Gai Papillons," Muhler's "Spinnerlied," the "Pilgrim's Chorus," from "Tannhäuser," and Lohr's "Swing Song."

An ambitious program marked the commencement concert of the Central State Normal School, Mount Pleasant, Mich., William E. Rauch, director. The Normal Orchestra played the Czardas, from "Coppelia," and a Serenade, "Badine," by Gabriel-Marie, while an attractive offering by the chorus was selections from "Stradella." In addition, part four of Benda's cantata, "The Lady of Shalot," was sung by Miss Park and the Ladies' Glee Club. Frank Cowdrey played the last movement of Hans Huber's Sonata, op. 18, and Leah Hunter sang the Strauss waltz song, "Dawn." The finale from Schumann's First Symphony was performed at two pianos by Miss George and Miss Howell.

Carl Maurice Dietrich, the prominent instructor of piano, organ and voice, with Mrs. Dietrich, gave the first of a series of musicales at the Dietrich residence in Newburgh, N. Y., on June 26. About 200 persons heard a program by pupils of Mr. Dietrich, assisted by Mary Wall, harpist, and Mignon Lindsay-Beers, soprano. Other participants were Josephine Featherston, Van Vlack Vosburgh, Hazel Terwilliger, Frances O'Neil, Beatrice Miller, Grace Lincoln, Anna Schoonmaker, Roberta Moith, Janet Caldwell, Catherine Ferguson, Margaret Doty and Frances Vosburgh. Mrs. Dietrich has been president of the Matinee Musical Club of Fishkill-on-Hudson for nearly ten years. In the Fall she will be in charge of the musica department of the Ossoh Club of Newburgh.

The Washington College of Music, Washington, D. C., has completed its commencement exercises, which began with the baccalaureate service at Foundry M. E. Church and ended with a reception at the Shoreham Hotel. The most interesting feature of the event was the graduation exercises and recital at the Columbia Theater. The graduates were Mabel L. Benzler, Charles D. Church, Beulah L. Harper, Ethel G. Miner, Carrie C. Winlow, Emma R. Lowell, Isabel J. Pimm, Flora A. Kempfe, Hilda M. Beetham, Marion N. Miller, Frank R. Leonard, Franklin O. Schellpfeffer and Helen N. Stevenson. Those taking part in the program were Isabel J. Pimm, Flora A. Kempfe, Beulah L. Harper, F. O. Schellpfeffer, Charles D. Church, Effie Drexilis, Lenore Fuller, Mabel Benzler, Helen N. Stevenson, Carrie C. Winlow, Marion Miller, Mrs. Ethel H. Gawler, Henry P. Veazie, Hilda M. Beetham and Gertrude Reuter. New quarters for the school will be entered in July in Connecticut avenue. Sydney L. Wrightson, president of the college, having decided to make the change to more commodious quarters.

FROM "MUSICAL AMERICA" READERS

The Business Man's Attitude Toward Music

To the Editor of MUSICAL AMERICA:

In last week's issue of MUSICAL AMERICA I find, under the above heading, an interview with the distinguished baritone, William Hinshaw, copied from the New York Sun, in which he asks, "How long will America continue to regard the musician as a strange fellow?" Then he goes on to state that the attitude of business men toward musicians in these days is such that he is afraid to divulge a gift or even a liking for music, as it would be the first step toward disfavor, etc. He quotes the case of Edwin F. Brown, former president of the Monroe National Bank of Chicago, who, before commencing to take lessons of Mr. Hinshaw, made him promise never to divulge the matter, because he feared that his bank associates might learn of it and resent his giving any time to music.

I do not doubt the truth of this statement, but as one swallow does not make a Summer, neither does one bank president represent the opinions and tastes of all. My experience in the musical world, and especially in relation to business men, has been quite as extensive, and perhaps more so than Mr. Hinshaw's. It has been my pleasure to come in contact with nearly all the presidents and officers of banks in New York for the last twenty-eight years, and my experience has been quite the reverse of Mr. Hinshaw's. In fact, I have had many of them for pupils in singing. Mr. Hinshaw quotes but one instance; I will go him one better, and quote two, and could enumerate many more, but will not take up too much of your valuable space.

Soon after I became conductor of the New York Banks' Glee Club I had occasion to call upon Mr. Camp, who was then manager of the New York Clearing House, and he volunteered to tell me the origin of the Glee Club.

One afternoon, after the clerks had finished clearing, a number of them got together in one corner of the large room and commenced singing. Upon hearing them Mr. Camp opened the door of his office and stepped out onto the balcony, whereupon the clerks thought they had disturbed and annoyed him, and immediately stopped singing. To their surprise, he bade them go on singing, and suggested they organize themselves into a glee club and, when they could sing, well enough, invite their fellow clerks, their sweethearts, etc., to hear them. This they

did, and the organization has been in existence ever since; the coming season will be its thirty-fifth.

Another illustration of bank presidents' attitude toward their clerks, which encourages music among them, is a letter which I received from the late J. Edward Simmons, former president of the Fourth National Bank of this city, in which he praises the singing of the Banks' Glee Club and the good work being done in a musical way among bank clerks, at the same time wishing them continued success. No, I think the time has passed in America when business men look with disfavor upon any one who has a love and talent for music.

The fact that the expenses of giving three concerts every season in Carnegie Hall by the above Glee Club is contributed either by banks or their officers and directors is sufficient proof of the above statement. I am a great admirer of Mr. Hinshaw as an artist, and always enjoy his singing; but in all friendliness I must differ from him upon "the business man's attitude toward music."

As MUSICAL AMERICA is the proper channel to discuss musical matters I shall esteem it a favor if you will insert this in your next issue. Very truly yours,

H. R. HUMPHRIES,
Conductor of New York Banks' Glee Club
for the last twenty-eight years.
New York, June 16, 1913.

In Defence of the Moral Libretto

To the Editor of MUSICAL AMERICA:

An article in a recent number of MUSICAL AMERICA criticised the action of the Woman's Federation of Musical Clubs in America in making the condition that its ten thousand dollar prize opera must possess a libretto, such as the women could indorse. This meant that there could be no work accepted which would present indecent or suggestive situations, which might cause the blush of shame to mantle the cheek of any lady.

The article took the ground that "art for art's sake" alone was sufficient to place any work upon acceptable ground morally. Much as I admire the work done by the editors of MUSICAL AMERICA generally, I feel impelled on this subject to say a word in defense of the standard which these clubwomen have raised in this country, which I think should be higher than that of the Continent.

That "a man is the sum of all his thoughts" is a psychological fact that no one will dispute. It is equally plain to Americans traveling abroad that the European opera in many instances has degenerated, and that eroticism and sensuality are frequently the basic thought of a drama. "Honi soit qui mal y pense" ("Evil to him who evil thinks.") The celebrated French saying has been translated in German as follows: "Dem Reinen ist alles rein."

That the divine passion has been treated in opera with power and success without descending to indecency is proved by the character of Elsa in "Lohengrin" and Eva in "Der Meistersinger," two of Wagner's most successful works. It is impossible to imagine Beethoven, or any of the great masters in music from von Weber down to the present time, bringing their talents to the low level of adorning with attractive musical attire a questionable character.

The recent librettos of grand opera sink to the level of a dime novel. One of the chief reasons that the cheap and often vulgar librettos have been endured by Americans is because they have been sung in a foreign tongue, not understood, their commonplace words being thus clothed with a certain ideality which they themselves have not possessed. "Art for art's sake" has been the very last thing the composers have thought of. They have had an eye single to the possibilities of sensation. Would you ask us to receive this immoral garbage and poisoned sensationalism as art?

The musicians' muse was formerly a St. Cecilia with all the attributes of virtue, nobility and goodness; Raphael and Carlo Dolce were inspired to paint this beautiful character for posterity to enjoy; but now what artist can be found to paint for our children the muse of the present day opera composer? The librettist and composer can be sensuous without descending to the sensual. America has reason to feel proud that the women of the National Federation of Musical Clubs have taken the stand they have in regard to this matter, and I believe the more it is thought over the more unanimous will be the verdict that

they have saved to the American composer a high ideal which will inspire him to serve the highest aims of art and his country with honor.

In conclusion permit me to make a quotation from our beloved philosopher-poet Emerson. In his beautiful essay on art, he says:

"There is a higher work for art than the arts. * * * As soon as beauty is sought, not from religion or love, but for pleasure, it degrades the seeker. High beauty is no longer obtainable by him in canvas or in stone, in sound or lyrical construction for the hand can never execute anything higher than the character can inspire."

Hoping the younger generation of musicians will ponder this truth seriously, and that the ladies of "Women's Federation of Musical Clubs in America" may find more eloquent, if not more sincere, advocates of their noble stand, I remain yours respectfully,

SILAS G. PRATT.
Pittsburgh, June 25, 1913.

Northern and Classical Music

To the Editor of MUSICAL AMERICA:

In an article in your paper of June 14 it was stated that the Conservatory of Northern Music was established for the purpose of teaching exclusively Northern music. In that regard, I wish to state, that, when the conservatory was founded three years ago it was for the purpose of introducing Scandinavian and Finnish music to the American public through native-born artists, as it requires a Scandinavian by birth to interpret the works of Gade, Hartman, Sinding, Grieg and others. But not exclusively. Besides the Northern, all classics, music is taught in the conservatory.

It is absolutely necessary for every serious student to have a thorough foundation in the great old masters' works before attempting to interpret the modern school, but the teacher's mistake generally is to develop students in nothing but classical music. Time and again we hear this rendered so that it makes the interpreter as well as the listeners tired and lessens the interest in music. If students were taught by native-born artists to play the music of the different countries, we would be able to get up concerts, with fine modern music—music that would rivet the attention and create new interest in music in general.

INGA HOEGSBRO.
Director of New York Conservatory of Northern Music, No. 276 Madison Ave.
June 16, 1913.

Weber as One of the "Four Greatest"

To the Editor of MUSICAL AMERICA:

The letter of "H. K. L." in the last issue of your journal, has provoked a considerable amount of discussion in musical circles in this city. There is no little divergence of opinion among musicians as to who the really significant composers of operas have been. It seems that Wagner, Verdi and Mozart are admitted by many; again, Wagner, Verdi and Gluck are advanced, for the significance of such a mind as Gluck for operatic development was notable. The fourth name is much more difficult to arrive at.

Why not Carl Maria von Weber? Did not his "Freischütz" usher in, as it were,

the real German spirit in opera? Was it not a work which had a mighty influence on the composer of "Lohengrin" and "Tannhäuser"? Then, too, "Euryanthe," "Oberon." Are these not important works? I would say the four greatest are Wagner, Verdi, Gluck and Weber.

OPERA-LOVER.

Newark, N. J., June 30, 1913.

A Vote for Puccini

To the Editor of MUSICAL AMERICA:

Being a reader of MUSICAL AMERICA, I like to give my opinion on the question asked by "H. K. L." in your last week's number: "Who are the four greatest operatic composers?"

The question is rather delicate, but it seems to me that Puccini is well worthy to be called one of the four greatest operatic composers. Such a question, however, can only be settled by a majority vote among all music lovers. ERNESTO D'AGOSTINI.
Cortland, N. Y., June 30, 1913.

"An Inspiration" to the Far West

To the Editor of MUSICAL AMERICA:

I am enclosing to you my check for the renewal of my subscription to MUSICAL AMERICA. I wish you might know how we of this far West enjoy your paper and how much of inspiration it brings to us who so miss the joy of concerts that are denied us. Sincerely yours,

EDITH WELLING.
Butte, Montana, June 19, 1913.
244 Pennsylvania Bldg.

VIOLINISTS' CONVENTION

American Guild Sessions Held for Three Days in St. Louis

ST. LOUIS, June 28.—The principal and in fact the only happening in musical circles here this week was the annual convention of the American Guild of Violinists, which was held at the Buckingham Hotel and ended this evening after a three days' session. The convention was very successful, both in a business and artistic way, being attended by members from all over the country. Many beautiful selections were heard during the concerts in morning and afternoon. Last night the delegates were entertained by the local chapter at the Century Boat Club and a banquet and entertainment closed the convention tonight at the hotel.

Yesterday morning's concert was devoted entirely to works by St. Louis composers, among which was a symphony by E. R. Kroeger. The concert this morning contained selections entirely American. Victor Lichtenstein, who has been so active in the organization since its inception, was elected president; Max Gottschalk, vice-president; Chris Knudson, treasurer, and Elmore Condon, secretary. St. Louis was chosen again for the meeting next year.

Erwin Keck, the manager for the famous young Spanish pianist, Pepito Arriola, and Mrs. Herman Lewis, of the Hanson Bureau, were visitors in the city last week. Arriola will no doubt be heard here next Winter. H. W. C.

"Is she a good musician?"
"Very. She knows when to quit."—Detroit Free Press.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Beddoe, Dan.—Ocean Grove, N. J., Aug. 9.
Blapham, David.—On tour in Australia from May 31 to Aug. 23.
Davidson, Rebecca.—Pittsburgh, Pa., Oct. 14.
Downing, Geo. H.—Montrose, Pa., July 9.
Fulton, Zoe.—Pittsburgh, July 24.
Harris, Geo., Jr.—Faris, Fr., July 16; London, Eng., July 29; Bar Harbor, Me., Aug. 25 to 29.
Kaiser, Marie.—Ocean Grove, N. J., Aug. 9.
Martin, Frederic.—Ocean Grove, N. J., Aug. 9.
O'Hanlon, Gertrude.—Minneapolis, July 6.
Potter, Mildred.—Boston Cecelia Society, Boston (Dr. Arthur Mees, Cond.), Apr. 10.
Orchestras, Quartets, Chorus, Etc.
Gamble Concert Party.—Iowa Falls, Ia., July 4; Fairmont, Minn., July 6.
Mannes, Mr. and Mrs. David.—Grand Rapids, Mich., Jan. 16.



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"VIRTUE IN GOING SLOWLY," SAYS MR. CLIPPINGER

Noted Chicago Vocal Instructor Tells of His Own Studies—George Henschel's Prodigious Memory for Music

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 30, 1913.

"THERE is some virtue in going slowly," said David A. Clippinger to me the other day, in speaking of his old teacher, William Shakespeare of London, with whom he studied early in 1890-1891, and to whom he returned, after some fifteen years, for another series of lessons.

Mr. Clippinger, who has made Chicago his home for about twenty-five years, came from Fort Wayne, Ind., and is well known throughout the country as a voice builder, and while we sat in his studio he remarked: "I have been on this corner for more than twenty years." (He occupies a studio in Kimball Hall, on the corner of Jackson Boulevard and Wabash avenue, and while he was in Europe he engaged those quarters from plans which were submitted to him.)

"From the time I first studied with Shakespeare I went back to Europe several times, both for recreation and study, and I have profited by the advice of such masters and teachers as George Henschel, von Bos and Randegger. Finally, after some fifteen years, I returned to Europe and again visited Shakespeare, engaging a series of lessons with him. I wanted to see what progress had been made by the European teachers in that time. I found them traveling almost the same paths in their pathological lines that they had gone so many years before.

"That there is some virtue in going slowly was evidenced by the lessons which I received the last time I went to Shakespeare, though his course has modified but little in that time, and he goes along as deliberately and as conservatively as he did at that early period in 1890, when I first studied with him. I found in George Henschel one of the most comprehensive and most gifted musicians. His feats of memory are prodigious and easily rival those of his compatriot, Arthur Nikisch. In 1897, when I became acquainted with Mr. Henschel, I never saw a single note of music in his studio except what his students would bring in to him. He would ask, 'What shall we do to-day?' and we



David A. Clippinger, Conductor of the Madrigal Club of Chicago and Prominent as a Vocal Teacher

would mention the 'Elijah' or any other oratorio, and no matter where we would begin in the score Mr. Henschel would accompany us without the music and start right in without hesitation at any place.

"It is well known that Mr. Henschel conducted some concerts in London, I believe at that same time, where he gave the nine Symphonies of Beethoven and a number of Schubert, Schumann and Brahms works, all without a score."

When I asked Mr. Clippinger about the Madrigal Club and its organization he remarked, with a humorous twinkle in his eye: "I own the Madrigal Club; I organized it and it is now in its thirteenth year. It has had a very successful career and it has been one of my pet enterprises and artistic ambitions."

Mr. Clippinger has made a great success with his Madrigal Club, which has received much favorable comment not only in *MUSICAL AMERICA* but in the press of Chicago. His particular métier, however, is voice training, and his classes in the Winter are always well filled; while his Summer institute includes students from nearly every State in the Union. He has fourteen States represented this year in his classes. As a writer Mr. Clippinger has been very prolific. His essays and articles on voice building and vocal training, in the many musical periodicals of the country, have earned him a fine reputation, and such books as "The Development of the Singing Voice," and his latest, "Systematic Voice Training," have met with much success.

MAURICE ROSENFELD.

Agency for Metropolitan Subscriptions in Philadelphia

PHILADELPHIA, June 30.—The Estey Concert Bureau, which was organized in this city several months ago in connection with the Estey Piano Company, Seven-

teenth and Walnut streets, with Thomas K. Hender, manager of the Estey store, and Robert Patterson Strine, as directors, has been appointed agent to receive subscriptions for tickets for the season of grand opera at the Metropolitan Opera House, for all points outside of Philadelphia. The Estey Bureau is in a flourishing condition,

with excellent prospects for the coming season. Not only have a number of the leading local artists joined the bureau, but arrangements have been made with some of the leading bureaus and musical managers in New York to take charge of the Philadelphia appearances of artists under their direction.

COULDN'T SEE ANYTHING IN MASSENET'S FUTURE

Curious Error in Judgment by Composer's Conservatory Teacher Related by Charles Lecocq

Had I the idea in my head to compose for the stage, when at eighteen years of age I presented myself at the Paris Conservatory? I cannot say, writes Charles Lecocq, composer of "La Fille de Mme. Angot," "Giroflé-Girofla" and other operettas, in an article translated in the *New Music Review*. In any event I desired to initiate myself into the mysteries of harmony and the delights of composition. I entered in the class taught by Bazin, the appreciated author of "Maitre Patelin" and the "Voyage en Chine."

Bazin was not only a talented musician, he was also the author of an excellent treatise on harmony. I was certainly one of the most assiduous pupils in his class. I have a very distinct recollection of this excellent man, polished, courteous, conscientious, holding his classes with great regularity.

Naturally Bazin strove to push on his best students, those who appeared to him most gifted. From that standpoint, I must note his having made at least one mistake and that a very notable one. The example is typical. I refer to Massenet, who joined Bazin's class after I did. The master obstinately refused to recognize the musical aptitude of his pupil. He often predicted to him that he would not amount to anything. At last, exasperated, he intimated plainly to Massenet that he had better disappear from the class.

I have no difficulty in thinking that Massenet consoled himself with what followed for the injustice of which he was the victim that day, even laughing a little at the want of insight displayed by his professor in harmony. After all, my illustrious confrère had a musical style that jarred upon the ideas of the good Bazin.

Marion Bauer Accompanies Her Songs in Portland, Ore., Recital

PORTLAND, ORE., June 21.—Mrs. Rose Bloch Bauer presented ten young women in a vocal recital on Tuesday evening, especially good being the work of Mrs. Delphine Marx and Genevieve Peck. Marion Bauer accompanied two of her own compositions and Constance Piper, who recently returned from study in New York, played two piano numbers delightfully, an Etude by MacDowell and an Arabesque by Miss Bauer. H. A. Colburn, violinist; Charles Duncan Raff, cellist, and Mischa Peltz, pianist, played a trio which was much appreciated.

Robert Burton, tenor, assisted by Miss Leah Slusser, soprano; Mrs. Delphine Marx, contralto; Miss Carrie Louise Aiton, violinist, and Mr. Mordaunt Goodnough, pianist, gave an excellent recital on Friday evening.

H. C.

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